

MUSICAL AMERICA

VOL. XXXVIII. No. 25. NEW YORK

EDITED BY

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OCTOBER 13, 1923

\$3.00 a Year
15 Cents a Copy

LEADING ARTISTS ROUSE BANGOR IN THREE DAYS' MAINE FESTIVAL

Performance of "Faust" on Closing Night Marks Climax of Enthusiasm — Singers from Metropolitan Opera Among Principals—Verdi's "Requiem" Given in Tribute to Harding—Choir of 600 Voices Sings Forsyth's "To America"

BANGOR, ME., Oct. 6.—Scenes of unrestrained enthusiasm were witnessed during the three days of the Bangor Festival, which closed on Saturday evening with a performance of "Faust." This, the twenty-seventh annual festival, was unusually successful, and Mr. and Mrs. W. R. Chapman, who have unselfishly borne the responsibility for this event for more than a quarter of a century, have reason to congratulate themselves upon the artistic results of this year's program.

The great choir of 600 voices, took an important part in all the concerts. Among the notable choral music was Cecil Forsyth's "To America," a setting of a poem by Alfred Austin. The orchestra comprised, as in past seasons, players selected from the New York Symphony and New York Philharmonic, with Daniel Manso as concertmaster.

Sigrid Onegin, contralto of the Metropolitan Opera, aroused great enthusiasm at the first concert on Thursday evening. Sharing the honors with her was Charles Harrison, tenor, who stepped in at the eleventh hour to substitute for Patrick Kelly, absent through illness. The chorus sang admirably "To America" and the "Hallelujah" Chorus, with which the festival opened; and the orchestra played with fine effect Tchaikovsky's "1812" Overture.

Verdi's "Requiem" was performed on Friday afternoon, in tribute to the memory of the late President Harding. Clara Gramling, soprano; Devora Nadworney, contralto; Mr. Harrison and Tom Williams, baritone, were soloists.

An orchestral program, in which Tchaikovsky's Fifth Symphony was the feature, was given on Friday evening. The soloists were Miss Nadworney and Erwin Nyiregyhazi, pianist, who was obliged to respond to many recalls for his performance of the solo part in Liszt's Concerto in E Flat. Jacobsen's Ninety-eighth Psalm was sung by the choir.

Miss Gramling, Mr. Harrison, and Mr. Williams appeared with the choir and orchestra in an attractive miscellaneous program on Saturday afternoon.

"Faust," staged more elaborately than any previous opera at these festivals, was the closing attraction on Saturday evening. The principals were Frances Peralta and Armand Tokatyan, both of the Metropolitan Opera; Giovanni Martino, Miss Nadworney and Mr. Williams. A ballet comprising twenty students of the Odierne School of Dancing took part in an excellent performance.

Further details of the Maine Festivals in Bangor, Portland and Lewiston will be published in next week's issue of MUSICAL AMERICA.

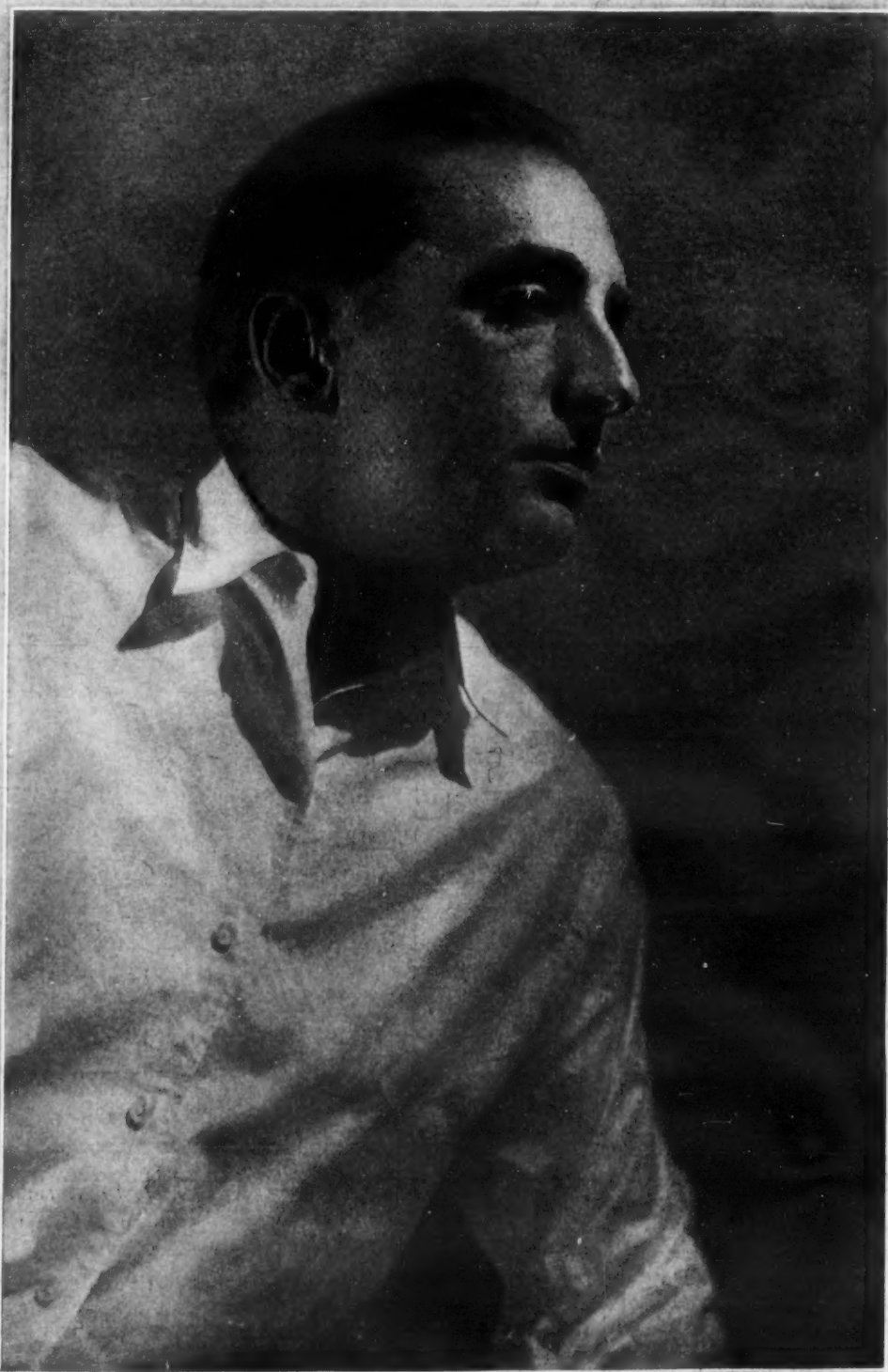


Photo by Russell Ball

EMERSON WHITHORNE

American Composer, Whose "New York Days and Nights" Was the Only American Work Given at the Salzburg Festival in August. (See Page 29)

Artists Rush to New York's Concert Halls as New Season Gets Under Way

NEW YORK'S concert season has opened with a rush of artists to the city's halls, the second week bringing a number of important events. Leading artists have already entered the lists and more are coming to the city to begin activities.

A feature of the period now under review was the debut of Lionel Tertis, the genius of the viola and one of the most notable figures among the interpretative musicians of today. There was also the

arrival of the Verbrugghen Quartet, an ensemble which had been playing off and on for more than twenty years without leaving America. Then on Sunday Feodor Chaliapin came back to weave further spells with the magic of his voice and artistry, and on the same day Efrem Zimbalist returned to a public which has long held him a favorite. Earlier in the week, Tito Schipa, a singer whose

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"THAIS" ON NOV. 5 WILL OPEN SEASON AT METROPOLITAN, GATTI ANNOUNCES

Jeritza, Whitehill and Tokatyan Billed in Massenet Work—"Meistersinger" with Easton, Laubenthal and Whitehill to Be Given in First Week—Bori Cast for "Suzel" in "L'Amico Fritz" — "Fedora," "Martha," "Habañera," "Compagnacci" and "Coq d'Or" Complete List of Novelties and Revivals for First Half of Season

GENERAL MANAGER GIULIO GATTI-CASAZZA of the Metropolitan Opera returned to New York on the France last Saturday from a vacation spent in his native Italy. In accordance with his custom of many years' standing, Mr. Gatti on Monday, the first day of resumption of his duties, made announcement of the plans regarding novelties in the repertoire and artists cast in them for the first half of the season.

The season will open on Monday, Nov. 5, a week earlier than has been customary for many years, with Massenet's "Thais," with Marie Jeritza in the title rôle, Clarence Whitehill as Athanael and Armand Tokatyan as Nicias. Mr. Haselmans will conduct. In the same week, probably on Friday night, Wagner's "Meistersinger" will be revived, after having been out of the repertoire since the season of 1916-17. The cast will include Florence Easton as Eva, Rudolph Laubenthal, the new Wagnerian tenor, making his debut as Walther, Clarence Whitehill as Hans Sachs, Gustav Schützendorf as Beckmesser, Paul Bender as Pogner and George Meader as David. Bodanzky will conduct, and the new settings will be by Kautsky of Vienna.

The second week will bring a revival of Mascagni's "L'Amico Fritz," which has not been given at the Metropolitan since 1892. Lucrezia Bori will sing the rôle of Suzel, and the new Spanish tenor, Miguel Fleta, will make his American debut in the title rôle. Giuseppe Danise will sing the leading baritone rôle. The scenery will be by Urban, and Moranzoni will conduct.

Two revivals are announced for December, Giordano's "Fedora," which will be sung in the first week with Jeritza, Martinelli and Scotti. Mr. Papi will conduct, and the scenery will be by Urban. The second or third week, Flotow's "Martha" will be revived, with Alda, Gigli and De Luca in the principal rôles. The singer to assume the part of Nancy has not yet been decided upon. The new scenery will be by Urban.

The first novelties of the new year will be Laparra's "Habañera" and Riccitelli's "Compagnacci" in a double bill. Danise and Easton will sing the principal parts in the Laparra work. The cast for "Compagnacci" has not yet been selected, with the exception of Beniamino Gigli, who will sing the principal rôle. "Coq d'Or," with Galli-Curci and Rosina Galli, will be heard during the month.

[Continued on page 4]

SYMPHONY CONCERTS FREE FOR ATLANTA

New Orchestra Sponsored by
Citizens Makes Success-
ful Début

By Helen Knox Spain

ATLANTA, GA., Oct. 8.—Atlanta's new Symphony made its début yesterday afternoon, under the bâton of Enrico Leide, and thus marked a new epoch in the musical history of Atlanta and the South.

An attractive program included the "Oberon" Overture, the "Nutcracker" Suite, Schubert's "Unfinished" Symphony and the Overture to "Tannhäuser." The audience was wildly enthusiastic over Mr. Leide's conducting.

The Symphony, which is sponsored by the Atlanta Symphony Orchestra Association, formed and supported by a group of leading Atlanta citizens, will give its concerts free of charge. The board of directors includes Clark Howell, chairman; William Candler, Harold Hirsh, Harvey Phillips, William M. Brownlee, St. Elmo Massengale, Julian Boehm, Edgar Neely, Mrs. George Walker, Mrs. E. M. Horine, Nan B. Stephens, James B. Nevin and John Paschall. Mayor Walter A. Sims and Governor-elect Clifford Walker have accepted honorary membership on the board.

Approximately 200 citizens have enrolled as charter members. The association will comprise 1000 members, who will shoulder all financial responsibilities. It has been animated by one ideal—namely, to promote the love of the best music and to have Atlanta known as the home of one of the most enterprising symphonic organizations in the country.

Mr. Leide, who was born in Turin, has had long experience in orchestras under the leadership of such conductors as Toscanini, Richard Strauss, Richter and Mascagni. He has already done much for the musical progress of Atlanta. Harry Glaser, manager of the Howard Theater Orchestra, organized the new Symphony. Southern Enterprises, Inc., has invited the orchestra to use that theater for the series of twelve concerts, which are to be given on Sunday afternoons.

JUILLIARD AWARDS MADE AT PEABODY

Fellowship to Arthur Morgan
—Vocal and Other Scholar-
ships Winners

By Franz C. Bornschein

BALTIMORE, Oct. 6.—Harold Randolph, director of the Peabody Conservatory, has announced the winners of the scholarships offered for the year.

Arthur Morgan of Baltimore, was awarded the Juilliard Foundation Fellowship. Winners of the Juilliard vocal scholarships were Loretta Lee and Wilhelmina Guttenson. Helen Miller of Harrisburg, Pa., gained the Eaton three-year vocal scholarship. Jacob Rudow captured the Johns Hopkins Orchestra Scholarship for violin. Other successful competitors for various scholarships were Percy Cox, Annapolis, Peabody Organ scholarship; Selma Fox, Emerson Meyer and Catherine Costello. The tests were given by the director before the faculty and in the presence of interested audiences.

Miss Miller, winner of the Eaton Scholarship, is only seventeen years of age. The scholarship covers three years' tuition in voice and musical theory, but so marked was Miss Miller's proficiency that the director added instruction for the same length of time in piano and Italian. Before entering the Peabody contest, she was a vocal pupil of Mrs. Helen B. Burnham, of Harrisburg, Pa. Mrs. Burnham was her only teacher in voice. Her piano coaching was done with J. Harry Aker.

Irene Castle, dancer, made a successful appearance at the Lyric on Oct. 2, with the members of her company, under the local management of William A. Albaugh. Miss Castle was served with papers of a damage suit for \$4,000, filed by Katie Wilson Greene, of Washington, D. C., for alleged breach of contract.

MANAGERS RATIFY "PASS" AGREEMENT

All N. Y. Executives but Two
Abolish Free Tickets and
Fix Penalty of Fine

The announcement published in MUSICAL AMERICA that the New York managers had decided to abolish free passes for concerts was officially confirmed in a statement given out last week by the National Musical Managers' Association. The members of this organization have pledged themselves, under penalties of fines ranging from \$250 to \$500, to discontinue the issue of "paper." The agreement has been signed by all but two of the New York musical managers. It is planned to extend the movement to the fields of theatrical, vaudeville and sport enterprises.

The agreement contains a clause reading as follows: "We do pledge ourselves from this day forth not to issue any more passes or complimentary orders for tickets to any of our concerts and that for début concerts we are to use our own judgment as to the number of tickets we will give without charge to students and our clients, but in no case must anything

but the actual punched ticket be given."

The undermining of the economic basis of concert-giving has proceeded at a rapid rate in recent years. It has been estimated that tickets of the face value of more than \$20,000 had been distributed daily during the height of the New York music season. These were principally for concerts by débutants, but in some cases also for artists of national reputation who by reason of giving many recitals in the season had unfilled seats for any particular event.

The decision was reached and the agreement made out by a committee headed by Daniel Mayer and including also George Engles and Fitzhugh W. Haensel. The managers who signed the agreement are Walter Anderson, Catherine A. Bamman, Lucy D. Bogue, Loudon Charlton, Arthur Culbertson, Charles N. Drake, Max Endicoff, George Engles, Annie Friedberg, Katherine Greenspoon, M. H. Hanson, Haensel and Jones, Evelyn Hopper, S. Hurok, R. E. Johnston, Arthur Judson, the Metropolitan Musical Bureau, Ralph J. MacFadyen, Daniel Mayer, the Music League of America, Antonia Sawyer, Charles L. Wagner and the Wolfsohn Musical Bureau.

Carroll Downes Accepts Presidency of the State Symphony of New York

CARROLL DOWNES, president of the Liberty National Bank, has accepted the invitation to become president of the State Symphony of New York, it is announced by the management of the orchestra. Rumors have been in circulation during several months concerning the identity of the new head of the symphony, the names of several men prominent in social and financial circles in the metropolis having been mentioned.

Mr. Downes is keenly interested in music, and his business ability, it is anticipated, will prove of great advantage to the financial management of the orchestra. Characterizing Mr. Downes as one who "through his love of music and enthusiasm for the ideals upon which the State Symphony was founded, is in every way sympathetic with the aims of the organization," Josef Stransky, conductor of the orchestra, expressed the satisfaction of himself and his associates in Mr. Downes' acceptance of the office.

"Rumors that the State Symphony was founded in a spirit of opposition to any of the existing orchestras are unfounded and vicious," Mr. Stransky said, "and with Mr. Downes as president of the organization, I am confident any impression of this kind which may exist will be ended speedily."

"Mr. Downes is a person whose sympathy with the masses is profound and whose efforts to make their lot happier has been continuous for over many years. He has accepted the leadership of our organization with but one aim—an unselfish desire to foster by every means in his power the cooperative ideals of the musicians composing it. Thus we hope to widen the opportunities for hearing good music on the part of that great mass of music lovers to whom the finer kind of music is often denied."

Opening Program Rearranged

Much interest was felt concerning the opening concert of the State Symphony



Photo by N. Lazarnich
Carroll Downes, President of the N. Y. State Symphony

at Carnegie Hall on the evening of Oct. 10, the entry of a new major organization into the symphonic field in New York being naturally regarded as of unusual importance. The advance sales and subscription receipts were reported by the management as excellent.

The program for the opening concert was re-arranged. Owing to the late arrival from London of the orchestral parts of Holst's "Hymn of Jesus," the New York premiere of this work had to be postponed to a later date. Debussy's Prelude to "The Afternoon of a Faun" was substituted. The program, which will be reviewed in the next issue of MUSICAL AMERICA, included also Beethoven's Seventh Symphony, the "Meistersinger" Prelude of Wagner, Strauss' "Death and Transfiguration," and Tchaikovsky's "Marche Slav."

JENNY LIND ASSOCIATION

Statue of "Swedish Nightingale" to Be
Erected by Society Near Site
of Castle Garden

A celebration in memory of Jenny Lind was held by the Jenny Lind Association and the Children's Clubs of the Order of Vasa on the 103d anniversary of the singer's birth, Oct. 6, at the Aquarium in the Battery, New York. Plans were discussed for the erection of a statue near the site of Castle Garden, where the singer gave her first American concert almost seventy-five years ago. Johannes Hoving, president of the Association, stated that this organization would provide the monument, which would be the work of a Swedish-American sculptor.

Gosta Oldenburg, representing the Consul-General for Sweden, made an address. Park Commissioner Gallatin, who

EULOGIZES FAMED SINGER

was the principal speaker, recalled the scenes of Jenny Lind's début in this country as related in contemporary reports. The children's chorus, in native costume, sang several numbers. Two children placed wreaths on a stone bust of Jenny Lind. The day's celebration included also a dinner at the Hotel Astor in the evening.

Rudolph Thomas to Direct Philadelphia Civic Opera Company

PHILADELPHIA, PA., Oct. 8.—Rudolph Thomas, who has conducted opera in Darmstadt, Hamburg, Brunswick and Hanover, was appointed musical director of the Philadelphia Civic Opera Company at a recent meeting of the board of directors. Mr. Thomas, who is a newcomer to Philadelphia, has been associated with Nikisch, Weingartner, Mottl and other famous conductors.

DE PACHMANN OPENS TOUR IN TORONTO

Great Audience Hails Return
of Veteran Artist in
All-Chopin Recital

By William J. Bryans

TORONTO, Oct. 8.—Vladimir De Pachmann began his return tour of the United States and Canada with a recital of Chopin works at Massey Hall on Oct. 1. An audience that nearly exhausted the capacity of the auditorium welcomed the veteran artist with an ovation greater than that accorded any other master pianist within recent memory.

His hearers were impressed by his commanding personality, the way in which he moved his hands in playing and even at times his head, and with the comments which he made from time to time on the music. An amusing impromptu feature of the recital was a demonstration by the pianist of how other artists played, and how he himself played the Chopin Etude in F before the invention of his new "methode."

The first group included the Nocturne in C Sharp Minor, from Op. 27; the Third Ballade and the Fourth Scherzo played in effective style. The artist's old quality of tone, described in other days as "silken," is still characteristic of his Chopin interpretation. He was wildly applauded and he showed evident pleasure at the reception.

Several encores were given. The pianist played with his music before him, as he explained that his memory had not remained as perfect as his hands, but he seemed never to glance at it. The Berceuse, Op. 57, the "Grand" Polonaise and several Etudes, beautifully played, were included in the second group.

LAUNCH NEW YORK CONTESTS OCT. 15

Forty Classes of Events in
Schedule Prepared by City
Music Week Association

The New York Music Week Association, Inc., will inaugurate city-wide contests in music on Monday next. The Association has published a syllabus—procureable upon application—describing the various contests and giving the test numbers required for each class of participants.

There are forty classes of contests which include the following: Choral societies, church choirs, men's choruses, women's choruses, business choruses, Sunday school choirs, racial choruses, public and parochial school choruses, high school choruses, private school choruses, choral sight reading, ear tests for children, action songs, orchestra competitions, string orchestra competitions, orchestral competitions for high schools, violin solos, viola solos, violoncello solos, string quartets, sonatas (violin and piano), trios (violin, cello and piano), ensemble (for string and wind instruments), flute solos, oboe solos, clarinet solos, bassoon solos, French horn solos, trumpet solos, trombone solos, pianoforte solos, pianoforte sight reading, organ solos, vocal solos (soprano, contralto, tenor, baritone, bass), boys' solos, sight reading for solo voices, brass band composition. Details of the contests and classes were published in MUSICAL AMERICA on Sept. 22.

First "Guest" Critic Arrives

H. C. Colles, music critic of the London Times, who will be "guest" critic on the New York Times for three months, arrived in New York on Oct. 9. Mr. Colles crossed in the Baltic and landed in Halifax, coming to New York by way of Boston. He was the guest of honor at a luncheon given by Richard Aldrich, music critic of the Times, at the University Club on the afternoon of Oct. 9. The other guests included Lawrence Gilman and F. D. Perkins of the Tribune, Deems Taylor and A. A. Coates of the World, Gilbert Gabriel of the Sun, Pitts Sanborn of the Mail, Frank Warren of the Evening World, Paul Morris of the Telegram, H. O. Osgood of the Musical Courier, John Alan Haughton of MUSICAL AMERICA, Pierre V. R. Key of the Musical Digest, Winthrop Tryon of the Christian Science Monitor and W. J. Guard, press representative of the Metropolitan.

Vast Hosts of Artists Fleeing From Europe For Record Invasion of the United States

AMERICAN music-lovers will be privileged in the coming season to hear the best artists that Europe, and in particular Germany, possesses. Owing to the sad conditions of life in central Europe, the desire to escape for a time from the depressing and art-stifling state of things has induced many artists to cross the sea.

A simple example will show what a superficial conception people in general here have of the real depreciation of the German currency. On the New York streets one can see men offering bills of 10,000 marks for five cents, whereas in Berlin one cent is equivalent to about 2,000,000 marks.

Only those who have themselves witnessed the dizzy crash of exchange values during recent weeks can realize the full extent of the pathetically cruel conditions to which musical artists in central Europe have been subjected. The admissions to the theaters and the corresponding salaries of the artists can hardly keep pace with the general rise in prices. One had to pay about 30,000,000 marks for an orchestra seat in a Berlin theater in the middle of September—a sum worth not much more than a quarter of a dollar in America.

All theaters and music halls, nevertheless, were crowded. This is especially so with the opera and concert halls, which since the war have their most notable season in the autumn, before the celebrities leave for foreign engagements. During the whole of September there was great activity in the music centers of Germany and Austria.

Brilliant Autumn Music Season

Sigrid Onegin, contralto, bade farewell to Berlin in a song recital. Mme. Charles Cahier, before leaving for America, appeared in several guest operatic performances, arousing admiration for her fine interpretations—vocally as well as histrionically—of the rôles of *Amneris*, *Azucena* and *Ortrud*. Claire Dux, soprano, was heard in joint recitals with Mattia Battistini, the celebrated Italian baritone, who at the age of sixty-six years is unequalled as an exponent of *bel canto*.

At the Berlin State Opera, Herma Dalossy won an uncommon success in D'Albert's "Tiefland" in the same cast with Friedrich Schorr, bass, who has been engaged for the coming season at the Metropolitan Opera. Barbara Kemp, soprano, was heard again in the title-rôle of "Mona Lisa" with her husband, Max Schillings, conducting his own work. A few days later Franz Schreker was a notable visitor as guest conductor of his "Schatzgräber," the exceedingly trying part of the heroine of the opera being sung by his wife.

At the German Opera House, Charlottenburg, Rudolf Laubenthal, tenor, newly engaged for the Metropolitan Opera, sang the part of *Siegfried* in "Walküre," with Alexander Kipnis, bass, who is to join the Chicago Opera this year as *Hunding*. Laubenthal will probably make his début at the Metropolitan in the revival

Committee of M. T. N. A. Will Make Report on National Conservatory

A SPECIAL committee will report on the question of a National Conservatory of Music, at the coming meeting, in December, of the Music Teachers' National Association. The association at its meeting in New York last December adopted a resolution favoring in principle the foundation and maintenance of a National Conservatory by the United States Government, and directed the appointment of a committee to present a report on the subject at the next meeting of the association in Pittsburgh, Dec. 26-28. J. Lawrence Erb of New York is chairman of this committee and the other members are: Oscar G. Sonneck of New York, Mrs. Frances E. Clarke, Camden, N. J., Dean P. C. Lutkin, Evanston, Ill., and Max von L. Swarthout, Los Angeles.



Important Figures in Recent Autumn Music Life of the Central European Countries: Above, Left, Lilli Lehmann, Famous Soprano of Other Days and Mentor of Artists, After a New Photograph by Letzer of Vienna; Right, Mitja Nikisch, Pianist, Who will Make His American Début Shortly, as Seen During a Recent Visit to the Austrian Capital; Below, Left, Mattia Battistini, Veteran Italian Baritone, Who Was Recently Heard in Concert in Berlin, Photographed While on Vacation at His Country Estate Near Rome; Right, Emmy Krüger, Dramatic Soprano of the Munich Opera, Who Will Visit the United States This Season, in a Recent Appearance in the Rôle of "Isolde"

of "Meistersinger," which Artur Bandzsky is preparing, according to report, for the opening week.

In Dresden Elisabeth Rethberg, soprano, and Curt Taucher, tenor, both of the Metropolitan Opera, were heard again early in the summer in "Aida" and the latter in a number of leading tenor rôles in the early autumn.

Vienna witnessed the last performances by Maria Jeritzka before her departure for America. Mme. Jeritzka, in accordance with the wish of Puccini, has agreed to add the title-rôle in his "Manon Lescaut" to her repertoire. Elsa Alsen proved herself an excellent Wagnerian singer in guest performances as *Isolde* at the opera.

The Munich Festival enlisted the capable services of Maria Ivogün, coloratura, and Paul Bender, bass of the Metropolitan.

Besides these artists, who are well known and who will be heard again in America this season, certain others are scheduled to make their first tours of the

United States. One of the most important of these is Mitja Nikisch, pianist, son of the late Artur Nikisch. This young artist recently took Vienna by storm with his uncommonly fine performance in Beethoven's "Emperor" Concerto. Noted women artists who will make their first American visits include Karin Branzell, a beautiful Swedish singer, who up to the present has been first mezzo-soprano of the Berlin State Opera.

Emmy Krüger, dramatic soprano, who will make a concert tour, is a highly gifted artist, who combines deep emotional intensity with the power to express it. She has sung at the Munich, Hamburg and Vienna operas and lately won high praise in Madrid in the rôle of *Isolde*, a part which she had studied with Lilli Lehmann. The famous diva of other days is said to be supervising the making of the programs which will be given in recital by Mme. Krüger in the United States next February. Both the young and the elder artist have been staying

recently near Zurich as guests of the grandchild of Wagner's friend, Renée Schwarzenbach, to whose energy is due the success of the Zurich Festivals, which this summer again maintained their rank as one of the outstanding features of musical life in Europe. G. v. S.

Galli-Curci to Sing Familiar Arias in First Concert

In her first New York program at the Metropolitan Opera House on the evening of Oct. 14 Mme. Galli-Curci will sing several songs made familiar in other seasons and also many that will be new to her programs. Among the former will be the aria from David's "Pearl of Brazil," the Polonaise from Bellini's "Puritani" and the Shadow Song from Meyerbeer's "Dinorah." There will also be Lotti's "Pur dicesti," "Maggielata" by Donaudy, an aria from Verdi's "Trovatore," Liszt's "Loreley," a song in Spanish and numbers in English by Strickland, Samuels and Becher.

Has Debauched Public Taste Stifled American Song?



"FEW AMERICAN SONGS OF TODAY COMPARABLE TO THE WORK OF THESE PIONEERS"
1, Edward A. MacDowell; 2, George W. Chadwick; 3, Clayton Johns; 4, James H. Rogers; 5, Arthur Foote

By Francis Rogers

FOR a long time I have been trying to find a satisfactory answer to the question why the art of song-writing in America has not developed in proportion to the steady growth of interest in the art of song-singing. Thirty years ago when Mr. and Mrs. Henschel, Max Heinrich and Plunkett Greene were successfully familiarizing our public with the then new form of musical program, the song recital, there was a group of richly gifted young American song-writers that included such men as MacDowell, Chadwick, Foote, Nevin, J. H. Rogers and Clayton Johns.

These were all of old American stock and of well-rounded education, outside of their thorough schooling in music. They chose the texts of their songs, for the most part, from the poems of American poets. The fruit of their creative effort was abundant in quantity and of remarkably fine quality; an anthology of their songs would comprise certainly half of the permanently memorable songs written during the entire musical history of this country. The foundations were securely laid for the development of a noble school of American song-writing.

Now, it is in the nature of things that youth should be the time for lyric creation and, therefore, that the lyric impulses of this particular group of song-writers should be replaced by other impulses, leaving the lyric field open to the younger generation. By 1900 the song recital was firmly established as a form of musical entertainment and offered opportunities for fame and fortune to singers whose voices and temperaments were not scaled to the heroic demands of grand opera and of oratorio (already moribund).

Now, more than ever before in America,

it seemed were singers and public ready to welcome worthy art songs by native composers. But, for some reason or other, the airs of MacDowell and Nevin did not come forward to claim their inheritance, and although in the last score of years songs have been written by American composers comparable in quality with the best work of the earlier group, their number is discouragingly small.

Causes of Failure Psychological

The fundamental causes of this failure on the part of our young composers are chiefly to be sought in the field of psychology, and I shall not here touch on this aspect of the question further than as it is implied in brief references to a few signs of the times that I venture here to enumerate.

(1) Simultaneous with the vast increase of wealth in this country since the Spanish war has been the ambition of the rising generation, including artists of all sorts, to convert their talents into money, to "get rich quick."

Just as this ambition has lured gifted young draftsmen and painters away

from their devotion to art as understood and practised by Velazquez and Millais to the fleshpots provided by "commercial art," so it has tempted young composers from the standards of Brahms and MacDowell into the attempt to write "best sellers."

The young composer of today is much more ambitious to write another "Yes, We Have No Bananas" than he is to write another "To a Wild Rose." In this connection, I recommend to my readers that admirable little study, "Song Writing and Song-Making," by L. G. Chaffin (Schirmer).

(2) The demand for "best sellers" has been greatly stimulated by those purveyors to popular taste, the phonographs. In the early days of the phonograph there was an attempt to record good songs, but a large part of the new public reached by the instrument was entirely uneducated musically and, finding it easier to lower their own standards than to raise those of their customers, the companies soon gave up the effort to create a demand for good vocal music.

Nowadays singers of even the highest rank find little or no opportunity to record anything but cheap songs. It

is to be hoped that the financial difficulties that some of the phonograph companies are said now to be encountering may result in another and a more resolute attempt to create a demand for songs of real musical value.

(3) The overwhelming popular enthusiasm for opera, too, has done its full share in debauching the taste for good songs. Every successful operatic singer and many a singer whose connection with an opera house is formal rather than actual are touring the country with all the publicity that a megaphonic press agent and the chain of phonographic agencies can give them. They call their public performances "song recitals," but they are such in name only, for their programs consist of three or four operatic airs, sung in vociferous operatic style, followed by a group of negligible best-sellers.

Sembrich, Schumann Heink and Clement, great artists in concert as well as in opera, have few or no rivals among the younger generation of opera singers. The bad condition of the concert "market" throughout the country today is, I believe, due—in part at least—to the surrender of the concert managers to the appeal of a crude popular demand, and the remedy may be found to lie in the gradual building up of a sound taste for what is musically meritorious.

The "best seller" has unquestionably stood in the way of the development of a real American school of song writing, and will continue to exert its evil influence. At the same time, there are several young composers with noble ambitions in their hearts from whom much may be hoped. If they will resolutely seek to emulate the achievements of MacDowell, rather than those of the author of "After the Ball" and such-like ditties, the whole world of song may hope to profit by their efforts. To help them in these it is clearly the duty of us singers and teachers to do all we can to develop in our public and our pupils the proper appreciation of whatever is truly good in the world of song.

Vladimir de Pachmann Imparts His New Piano Technique to Boy Pupil



Vladimir de Pachmann and His Only Pupil, Virgilio Pallotelli

Of all the students and professional pianists who have sought instruction of Vladimir de Pachmann since his arrival in America the only successful applicant is Virgilio Pallotelli, an engaging youth of six summers, who will have the opportunity to learn the secrets of his master's much discussed new technique. It might be stated that Master Virgilio had the advantage of all other applicants in that he is the son of the pianist's intimate friend and personal manager, F. Pallotelli.

Ethel Leginska will make her first appearance since her return from Europe in a recital in Montclair, N. J., on Oct. 19. Her New York recital in Carnegie Hall will be on Nov. 7.

Plays Jazz in Church, Now He Nurses Bruises

HENRICH WODESHK, church organist of a mountain village near Oppenheim, Lower Silesia, was haled, battered and bruised, into court to answer charges of blasphemy, writes a special correspondent of the New York Herald. Wodeshk had played jazz instead of hymns at the Sunday service, but this he protested was all the fault of his cousin getting married on Saturday. After the all-night wedding festivities the organist arrived at his post and at once fell asleep over the manuals. On the pastor's calling for the offertory, Wodeshk half roused himself and, after exhorting the congregation to depart, launched into a breezy fox trot to speed them from the church. Following which came a mass attack on the erring organist, who received a sound beating with a taste of police court for dessert.

TO BEGIN WAGNER SEASON

German Singers to Give First Performance in Washington

The members of the Wagnerian Opera Company, accompanied by the State Symphony, will leave New York by special train for Washington next Sunday afternoon, opening the company's first engagement of the season in Poli's Theater with "Lohengrin" on Monday night. On the following evening Josef Stransky will make his first appearance in America as an operatic conductor in "Die Meistersinger." On Wednesday there will be two performances, "Walküre" in the afternoon and a revival of Mozart's "Marriage of Figaro" in the evening.

Among the singers who will appear in the opening performance are Hermann Eck, Hermann Weil, Otto Semper, Elsa Gentner-Fischer, Elsa Alsen and Rudolf Ritter. Edward Moericke will conduct. The Mozart work will mark the debut of Joan Smith, an American singer.

SOCIETY EXTENDS TIME FOR AMERICAN COMPOSERS

Sets Nov. 1 as Date for Receiving Compositions—New Publications to Be Out This Month

The Society for the Publication of American Music has extended the date for receiving compositions submitted for possible selection and publication to Nov. 1.

The publications for the fourth season of the Society will be ready about Oct. 15 and include Trio for Piano, Violin and Violoncello by William Clifford Heilman, Quartet for Strings by Charles M. Loeffler and Three Pieces for Quartet, Flute and Harp by Daniel Gregory Mason.

The names of Chalmers D. Clifton, Lawrence Gilman and Emerson Whitthorne have been added to the Advisory Board.

New Roles for Russian

[Continued from page 1]

With regard to the other novelties and revivals announced, Massenet's "Le Roi de Lahore," Weber's "Der Freischütz" and Wagner's "Siegfried," Mr. Gatti had nothing definite to say beyond the fact that they would be given in the second half of the season.

Of especial interest is the announcement that Feodor Chaliapin will appear in two rôles which he has not sung here since 1907, *Mephistopheles* in "Faust" and *Don Basilio* in "The Barber of Seville."

Mr. Gatti said that he did not believe there were any new works of recent date in Europe that would be of especial interest to American audiences. Concerning the new singers in the Metropolitan, he said that he had no opinion to express. "If they are good," he said, "the public will find it out for themselves, and if they are not—well, the public will find it out all the quicker!"

Dora de Phillippe, soprano, gave her unique program, "A Musical Journey for Old and Young," before the Women's Club in Stamford, Conn., on Oct. 3. Her songs of France and early America, in costume, brought her much applause.



Francis Rogers

Famous Landmark Passes from New York's Musical Life

By David Friedman

HE contemplated passing of old Steinway Hall on Fourteenth Street (which has been a landmark in New York for nearly three-quarters of a century, and whose story is intimately connected with the great rise of musical knowledge and culture in New York City), when the noted Steinway house will, in 1924, move its

headquarters to its new palatial home on West Fifty-seventh Street, closes a chapter of musical history of which the present generation is not aware.

Nearby still stands the old Academy of Music, once the leading home of opera in New York, now a popular-priced motion picture house with blazing electric signs.

The building of old Steinway Hall in 1863 marked the beginning of a new era in the musical growth of the United States. From the very outset the Steinways had recognized the vital necessity of the proper encouragement of musical art in this country, and the erection of

the then magnificent new home on Fourteenth Street was the realization of an ideal. It soon became the center of the musical life of the city, as well as a headquarters for all the leading musicians and music teachers of the time.

Old Steinway Hall was more than a mere auditorium. Its snow-white marble walls were reared under the personal supervision of the Steinways.

When Charles Dickens visited this country in 1867 and 1868 he spoke several times from the platform of Steinway Hall. It is said that on these occasions Dickens, in giving extracts from his own works, would become so absorbed in the

interpretation of his characters that he would often lower his voice to a whisper, yet he could be clearly heard in every corner of the large auditorium.

Steinway Hall began its useful musical career in 1866, although the building was not entirely completed until 1868. Its career as a concert hall continued practically without interruption for twenty-four years, or close to a quarter of a century. In 1890 the last concert was given there, and the space occupied by the large auditorium was turned over to the business department of Steinway and

[Continued on page 6]

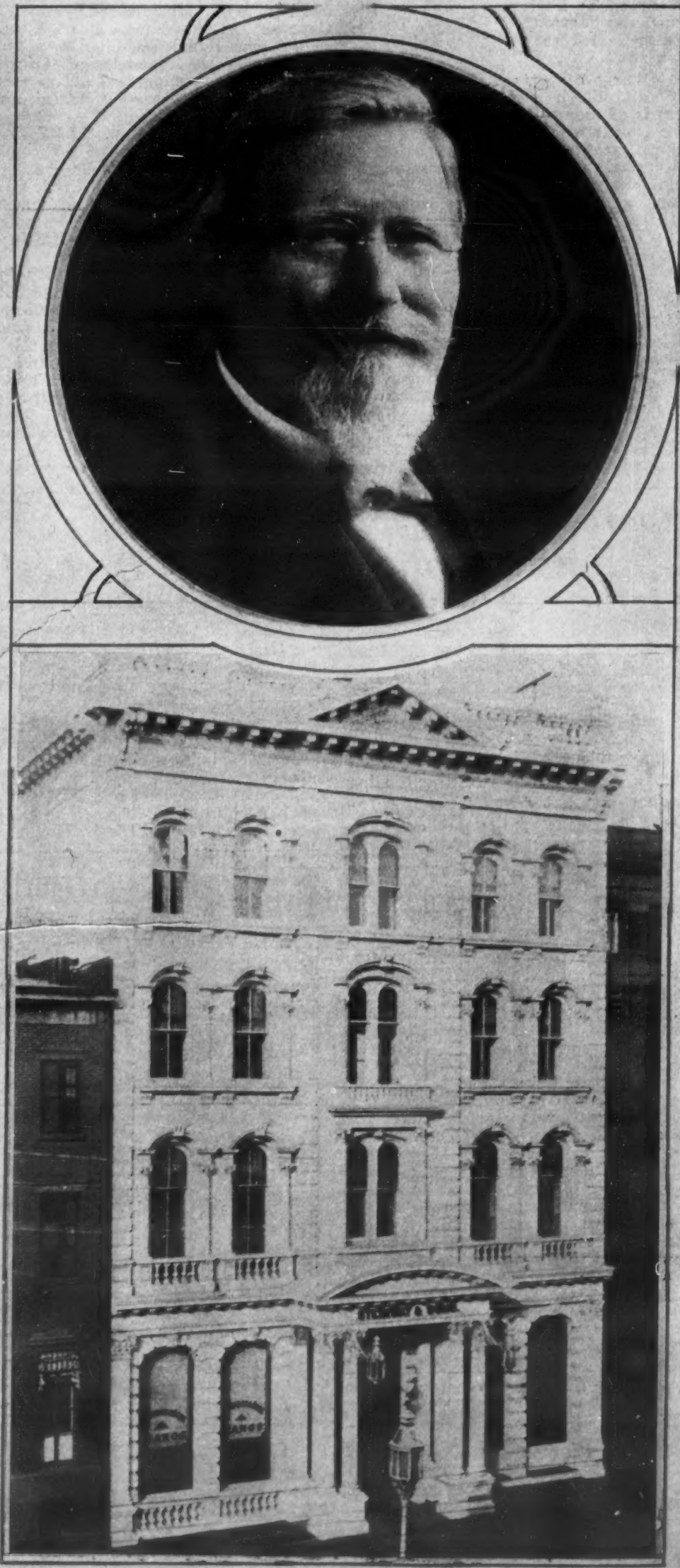
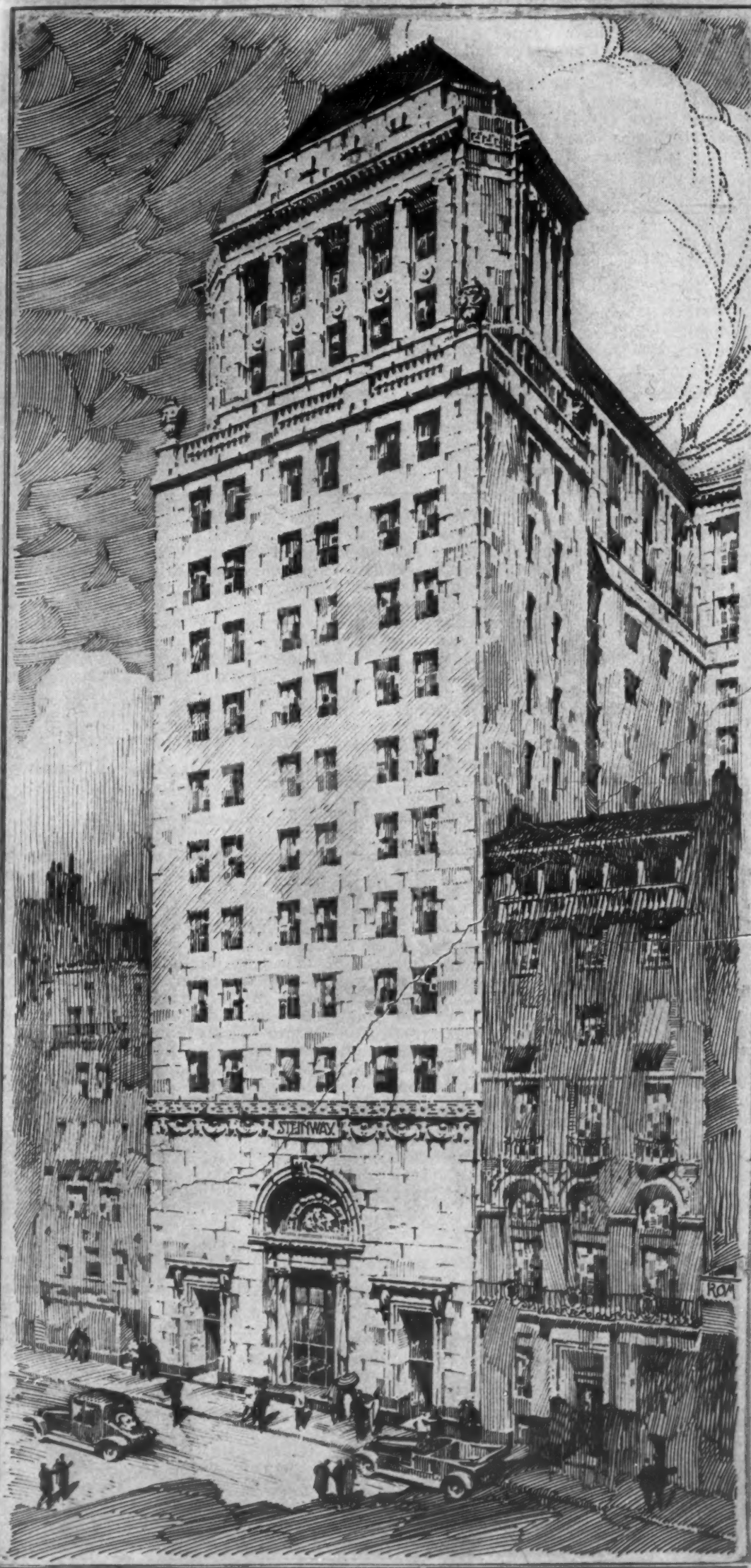


Photo of Frederick Steinway © Underwood & Underwood

MARKING THE CLOSE OF A CHAPTER IN AMERICAN MUSICAL HISTORY

At Left, the New Steinway Building Now in Process of Construction in West Fifty-seventh Street, New York; At Right, Above, Frederick Steinway, Present Head of the Firm of Steinway & Sons; Below, Old Steinway Hall in East Fourteenth Street

Famous Landmark Passes from New York's Musical Life

[Continued from page 5]

Sons, which was sadly cramped for lack of room.

Formal Opening in 1866

The opening of Steinway Hall in 1866 was a distinct musical event. Fourteenth Street was fast gaining prestige as a musical center, and the imposing white marble structure was one of the show edifices of the period. The building was formally opened to the public on Oct. 30, 1866, and on the following day there was inaugurated a series of eleven concerts, which lasted until Nov. 18 of that year. Among the artists who participated in the initial series were the noted prima donna, Parepa Rosa; the "silver-toned" tenor, Brignoli; Fortuna, a well-known baritone, and Ferranti, buffo-bass. There were also Carl Rosa, violinist, and C. D. Mills, pianist.

These early concerts were lacking in variety and finish when judged by the standards of today—the lightest and the most classical music rubbing elbows on the same program. Matinée performances began at noon and ended at three o'clock. In November, 1866, Jerome Hopkins gave the first afternoon concert, starting at three o'clock. His series was announced as "for the special accommodation and information of the ladies." Early choral concerts were also given by the Cecilian Society, which presented Handel's "Samson" and other oratorios.

In 1871 Theodore Thomas inaugurated a series of "Symphony Soirées" at Steinway Hall. During the following year Leopold Damrosch played as soloist with Thomas' orchestra and Sarasate and Mills gave brilliant recitals. Charles Santley, the famous English baritone, was introduced to New York music-lovers

that year, and Prince Nicholas Galitzine gave recitals, presenting his own compositions and others by Glinka.

The Coming of Rubinstein

The Vienna Ladies' Orchestra played at Steinway Hall in 1872, featuring Johann Strauss' "Wine, Women and Song." Marie Krebs and Sarasate were the soloists at a testimonial concert given that year in honor of Charles Abt. A notable concert was given on Sept. 23, 1872, when Anton Rubinstein, then on his American tour, played for the first time in this country his Concerto in D Minor. This was followed by the "Ruins of Athens," Schumann's Symphonic Etudes and three more of the distinguished pianist's own compositions, "Barcarolle" in G, Melodie in F and Valse Caprice. At this same concert a second soloist was Henri Wieniawski, violinist, who played the Mendelssohn Concerto. Louise Orinena sang two arias, one by Rossini and the other by Bellini, and a duet with Louis Liebhart.

At a return engagement in Steinway Hall Rubinstein gave a series of concerts with the Theodore Thomas Orchestra. Between May 12 and 20, 1872, he gave a number of matinée recitals, presenting a repertoire which included compositions by Bach, Handel, Scarlatti, Haydn and Mozart.

In 1879 the Symphony Society introduced to New York music-lovers at Steinway Hall Berlioz's "Damnation of Faust." Rafael Joseffy made his initial bow there on Dec. 14, 1880, as the protégé of William Steinway. Adelina Patti sang in Steinway Hall shortly afterward, and on April 3, 1883, the Choral Society presented Dvorak's "Stabat Mater." Anton Seidl and his orchestra gave a series of "symphony soirées" in 1887. Shortly afterward a similar series was

given by the Boston Symphony. In 1888 Fritz Kreisler made his American debut at Steinway Hall. Campanini gave several concerts, as did the Metropolitan Trio, consisting of Reinhold Herman, Max Bendix and Victor Herbert.

The season of 1889-90 marked the final series at Steinway Hall, one of the last being a recital by Eugen d'Albert. On May 2, 1890, H. E. Krehbiel gave a lecture on the "Precursors of the Piano-forte," assisted by Conrad Ansoerge. At its termination the doors of Steinway Hall were closed for the last time. Its glorious career was ended.

Roster of Famous Artists

Among the names of those who played or sang in Steinway Hall in the quarter-century between 1866 and 1890 were many which have earned a permanent niche in the musical Hall of Fame. Prominent artists who appeared in concerts or recitals in that period, besides those previously mentioned, were Carlotta Patti, Ole Bull, Christine Nilsson, Marie Krebs, Carl Alves, Henri Viouxtemps, Edward Mollenhauer, Antoinette Sterling, Carreño, Sauret, Mario, Annie Louise Cary, Nicolo Barili, Ronconi, Clara Brinkerhoff, Arabella Goddard, Madeline Schiller, August Wilhelmj, Adolf Fischer, Alexander Lambert, Georg Henschel, Lillian Bailey, afterward Mrs. Henschel; "Blind Tom," Nicolini, Nahon Franko, Gustav Hinrichs, Carlos Sobrino, Leopold Godowsky, Johannes Ziegler, Sherwood, Linda da Costa, Albert Niemann, Marianne Brandt, August Seidl-Krauss, Max Bendix, Moriz Rosenthal and others.

The New Steinway Building

The new Steinway Home will face West Fifty-seventh Street, between Sixth

and Seventh Avenues and will extend through to Fifty-eighth Street.

The building is planned as a dignified symbol of Steinway attainment and Steinway leadership. It will be thoroughly modern in every respect, of steel construction and fireproof throughout. The entire exterior on the Fifty-seventh Street side will be of limestone. It will also have windows of plate glass and steel for the entire height.

New Steinway Hall will rise fifteen stories above the level of the street. In addition there will be a basement and a sub-basement. There will be two entrances, one going directly into the warehouses and offices and the other leading to the other floors. Steinway and Sons will reserve the first four floors for their own use.

Will Contain Auditorium

One feature of the new building which will be of special interest to musicians is a small concert hall which will be available for intimate recitals, with a seating capacity of about 250. It will be on the third floor and the entrance will be from Fifty-seventh Street. This hall will be beautifully decorated and will be a distinct musical asset to the community, for New York City, despite its size, is sadly lacking in suitable recital halls for artists who cannot afford the expenditure involved in hiring a larger auditorium. The eleven floors above the fourth will be for rent.

The choice of the site was made only after careful consideration of more than 300 possible locations. At the time that the site in West Fifty-seventh Street was selected in 1916 Charles H. Steinway, then president of Steinway and Sons, said that he considered it the best available for a quarter of a century to come—or even longer.

Supervisors at Louisville Meeting Will Organize Choir and Orchestra

LOUISVILLE, KY., Oct. 6.—The second annual meeting of the Southern Supervisors' Conference will be held in this city during the week of Nov. 19. An elaborate program, prepared by D. R. Gebhart of Peabody College, Nashville, Tenn., president of the conference, includes a series of meetings extending over four days, from Nov. 20 to 23. The music department of the public schools and the officials of the Louisville Conservatory will give attractive numbers on the programs and will also make adequate arrangements for the comfort of visiting delegates.

The headquarters for the convention will be the Seelbach Hotel. Railroad rates for those attending the meeting have been arranged by L. H. Stopher of Baton Rouge, La. It is announced that delegates may secure a "conference" certificate from their local railway agents on buying their tickets, and this will entitle them to half fare on the return trip. The organization includes some 2000 music teachers and supervisors in thirteen States.

The Southern Conference will this year form a chorus and an orchestra among its members to hold daily rehearsals and give a concert on the last evening of the convention. The chorus was organized at the first meeting of the conference last December in Atlanta. The

orchestra, led by Franz Strohm of Bowling Green, Ky., will have the assistance of instrumental players who live in Louisville and are associated with the Conference.

The programs for the convention are in part as follows: Nov. 20, morning, registration, business meeting and election of officers; afternoon, president's address and open discussions and first rehearsal of the Conference Orchestra and Chorus; evening program by the Louisville public

schools; Nov. 21, morning, review of kindergarten and primary music work, with papers and discussions and visits to schoolrooms; afternoon, general meeting, discussion of music conditions in the South and an evening concert; Nov. 22, morning, review of intermediate grades' music work, with discussions and visits to the schools; afternoon, general meeting, upper grades and junior high school work, with discussions and school visits; evening, banquet; Nov. 23, morning, consideration of high school music work, with visits to schools; afternoon, general meeting, discussion of standards and accomplishments of instrumental schools and colleges, final business meeting; evening, concert by Conference Chorus and Orchestra.

Stokowski Starts Season with More Men

PHILADELPHIA, Oct. 8.—The Philadelphia Orchestra began its twenty-fourth season with a brace of concerts on the afternoon of Oct. 5 and the evening of Oct. 6, the first of a series of twenty-six regular programs. Leopold Stokowski, conductor, received a very

warm welcome at the beginning of the concert. He later made a graceful little speech, in which he promised to give to the musical conservatives plenty of classics, as well as to continue musical missionary work for the modernists.

The orchestra has been slightly enlarged, and now consists of 108 men. There have been very few changes in the solo players, and in all there are only about a score of new players. Several of these are additions, rather than substitutions. The orchestra played with good unity of feeling and solidarity of tone, and without the raggedness that sometimes marks the work of even the best of organizations on reassembly after several months' separation.

Mr. Stokowski wisely built a somewhat

staid program. Beethoven's Seventh Symphony had a delightfully rhythmic interpretation. The first half of the program opened with a brilliant reading of Wagner's "Rienzi" Overture, in which the work of the several newcomers among the brasses was good. Exquisite delicacy of tonal shading marked the playing of Sibelius' "Svan of Tuonela" and Tchaikovsky's "Capriccio Italien" was performed with almost Latin intensity and fervor.

Opera Performance Given

The Verdi Grand Opera Company gave a spirited performance of "Rigoletto," at the Academy on Oct. 2. Elia Palma was a dramatic protagonist of the title rôle. Interest attached to the local debut of Genia Zielinska, an American artist and a native of Kansas City, who disclosed a talent for coloratura work and a clear voice in the part of Gilda. Salvatore Avitable was an energetic conductor.

Frances McCollin, a young Philadelphia composer, was awarded the 1923 prize in the annual competition of the Chicago Madrigal Club, for her setting of the Elizabethan song, "What Care I How Fair She Be?" Miss McCollin is the only woman who has captured the Madrigal Club's prize. This is the second time she has won it. She has also been awarded prizes by the American Guild of Organists, the National Federation of Women's Clubs, the Mendelssohn Club of Philadelphia and the Matinée Musical Club. Her new madrigal will have its first performance in Chicago under the baton of D. A. Clippinger, on March 30 next.

W. R. MURPHY.

TO SUB-LET: Studio, Metropolitan Opera House; four days now at disposal. Refined furnishings. Grand piano. Apply superintendent or phone mornings, Pennsylvania 2688.

Wanted—Young lady violinist to play with harpist in large Hotel in Buffalo, New York. Excellent remuneration. Only highly trained violinists with big tone and refined style need apply. For particulars address, William J. Gompf, 568 Auburn Avenue, Buffalo, N. Y.

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Dear MUSICAL AMERICA:

Starting some years ago in a small office on West Twenty-fourth Street in New York and with no assistance except that of a young girl who had just finished her course in stenography and typewriting, a woman undertook a career as agent and broker for plays and playwrights, which, in the course of time, had a remarkable influence not alone on the dramatic history of New York but on the development of the drama in this country through the opportunities given to our own dramatists.

Her name is Elizabeth Marbury, a name today known as well in London, Paris, Berlin, Milan as it is in New York.

It was through her efforts that many of our leading managers made their greatest successes, for she got them to undertake productions in which, to be candid, they had very little confidence because these works were by Americans. What this meant few living know, but I can go back to the time when A. M. Palmer, well-known manager of the Union Square Theater, told me, with all the emphasis at his command, that any attempt to produce a play by an American author would mean disaster, and yet it was not so long after that, having nothing on hand, he was virtually forced to produce the late Bartley Campbell's very interesting drama, "My Partner," which saved him from bankruptcy and opened the way for many succeeding successes. Thus Palmer was later enabled to reach the ambition of his life, which was the acquirement of Wallack's Theater—a landmark—which had been moved uptown and which thereupon he promptly changed to Palmer's Theater, on which its popularity as promptly declined.

Miss Marbury has become a great public character and has lived to see the day when we not only no longer depend upon England and France for dramatic material but successfully export the best that we produce and incidentally also show the good people on the other side that we have actors and actresses fully the equal and in many cases the superior of anything they have.

What attracted me most, however, in the reminiscences which Miss Marbury is now publishing in the *Saturday Evening Post* is a paragraph in which she said:

"Nowhere in the world today are plays produced better than here. We have dozens of young and talented men and women who can be safely cast in the most difficult rôles. Our stage is as rich in talent as it is in beauty. The same progress can be found in the playwrights. The majority of our great dramatic successes are home-brewed. We no longer depend upon material from abroad. We have graduated in the school of play-making. Instead of buying, we are selling. Today nearly every successful American play is eagerly sought for by the English producers. This is a very healthy sign and clearly indicates that we have developed a theater of our own. We are no longer anemic imitators. We are giving the world what we best under-

stand. We are promulgating material which is indigenous to our soil."

Now, what Miss Marbury says has already taken place with regard to the drama is taking place and with gigantic leaps in the musical world. While many of those who hold the power still adhere to the old idea that in order to attract American audiences you must have singers, players, conductors, composers with foreign names, at the same time the growth of interest in music is steadily increasing and points to a future of music in this country as glorious as that we have already reached in the drama.

Just as Miss Marbury did so much to dissipate the old prejudice not only for everything foreign but against everything American in the drama, just so there are women coming ahead now who are being listened to, who are toiling as Miss Marbury toiled, and, before many decades are over, will have raised the standard of our musical life, and so we shall see American composers arise who will no longer be pale replicas of the great composers, but will get out of the rut and, inspired with the spirit of democracy triumphant, will produce masterpieces which the older nations will be glad to acknowledge.

* * *

Apropos of foreign composers, word comes that when Puccini finishes his new opera, "Turindot," on which he is now engaged, the *première* is not likely to be given at the Metropolitan.

You know they had the *première* of his "Girl of the Golden West," but it did not produce either artistically or financially the results expected. In fact, there were a good many who, like myself, thought that it was an excellent play spoiled by the music. Anyway, I believe Puccini got five thousand flat for giving us the honor of the *première*. I don't think he got much more afterward, though Caruso made a wonderful success in the opera.

With regard to Puccini's latest, it seems that the demand that he made on Gatti was in the shape of a little bonus—you know everybody is asking for bonuses these days—of \$10,000, besides which he wanted a good royalty on every performance, and in addition, traveling expenses for himself, secretary and various other persons in his entourage, because Puccini has reached the point where he can no longer travel without an accompanying court. Gatti, they say, will make good with some other operas, "Habañera" and "I Compagnacci," to be given in one evening.

* * *

Buzzi-Peccia, the noted composer and coach, is back, as I wrote you, and tells me of the extraordinary adventures of a song which he took up and adapted, also orchestrated, which belonged to a certain opera entitled "Edgar," one of Puccini's first efforts, and the copyright of which had expired. It was published by Schirmer.

When Buzzi went to Schirmer's to find out why one of the best, most delightful numbers Puccini ever wrote was not selling, he was told that the dealers all over the country could not sell the work, as it conflicted with the prohibition law and the Volstead Act. It was a drinking song!

"I think," said Buzzi, "that if that holds good now, they will have to change all the drinking songs in opera, leave out the wine in 'Hamlet' when presented in this country and state that the drink is sarsaparilla."

By the bye, I told you that Buzzi-Peccia spent his time when he was in Paris visiting the picture galleries. He didn't. He spent his time among the sights and the allurements of Montmartre, which include such noted resorts as the "Dead Rat." Evidently Buzzi makes up when he is away from home for never having visited the Great White Way—so he says.

* * *

A couple of French musicians were discussing the effect of the condition in France and Germany which the determined policy of Poincaré is producing.

"Reminds me," said one, "of what Clemenceau once said of Poincaré."

"What was that?" said the other.

"Why, Clemenceau said, 'Poincaré knows everything and understands nothing.'"

Allee samee, Poincaré represents the spirit and attitude of France today.

* * *

The noted millionaire attorney, Samuel Untermyer, and his charming wife gave a reception Sunday week to the newly arrived Count Apponyi, distinguished Hungarian statesman. A considerable number of people notable in society, in the literary, newspaper, art and music world attended.

Viafora's Pen Studies of Celebrities



Fortune Gallo, Who Has Been Giving Some Mighty Good Opera to New York Music Lovers, Before Carrying the Torch of Wagner, Verdi, Bizet, and the Other Great Ones to the Four Corners of the United States, Is Here Depicted by Viafora Wearing What Used to Be Known as "the Smile That Won't Come Off" Possibly After the Recent Performance of "Gloconda" Which Drew the Largest Audience, Mr. Gallo Said, That Had Ever Assembled in New York for One of His Performances and Which Crowded the Large Century Theater. Mr. Gallo Is Wearing Around His Neck the New Decoration Bestowed Upon Him Recently by the King of Italy in Recognition of His Services for Italian Music in This Country, So Perhaps, After All, That Is Why He Is Smiling, or Maybe, Again, It Is Because He Has Just Been Made an Honorary Member of the Honor Legion of the Police Department of New York by Police Commissioner Enright. Yet Again, the Smile May Be Caused by the Combination of All Three Agreeable Things, for It Is Difficult to Read the Meaning of an Expression So Cryptic

Had an opportunity just before the main body of guests arrived of a few minutes' conversation with Mrs. Untermyer, who has long been known as one of the staunch supporters of worthy musical organizations, notably the "Friends of Music," in which she has been interested for years. She has also unostentatiously proved herself a good and generous friend to many struggling artists.

In a conversation in which we contrasted conditions here and abroad, she particularly referred to a case which had come to her notice of a young American artist, Marjorie Church—if I remember the name correctly—who just before the war had won a notable prize and success in Berlin, on which she had been taken up by prominent orchestras and managers and given many opportunities to exploit her talent. "Now," said Mrs. Untermyer, "this girl came back to her own country, but could not interest anybody in her career so that she could secure engagements."

Before I was able to take the matter up, Count Apponyi arrived with friends, and the stream of guests poured into the palatial residence of the Untermyers at Greystone on the Hudson.

However, had I been able to continue the conversation, I should have said that within my own experience, whenever American talent has been recognized abroad and failed to get recognition here, the fault does not lie with the American public or with the American managers. The fault lies with the American artists themselves, who seem to have the idea

that if they make a success abroad and come back here they will be met at the dock by managers who, with checkbooks and contracts in their hands, will fight with one another for the honor of capturing the prize winner.

Of course, nothing happens, simply because the good prize winner has not taken the trouble to interest the press here or the managers in what was happening on the other side.

A conspicuous instance of this was afforded during the war by Lucy Gates, who had had a triumphant career in opera in Munich and elsewhere, where her splendid coloratura, her talent, her personal charm had greatly endeared her to music-lovers. The war threw her back on these shores suddenly. None of the managers wanted to handle her because, as they truly said, nobody knew what she had done on the other side.

Finally a firm of managers was virtually bulldozed into giving her a chance, which she promptly took, immediately scored a success, and so, step by step, became one of our most prominent and successful concert and opera singers.

In the olden days when the country was younger, when the population of New York was not a quarter of what it is today, it was sufficient for somebody to come over, put an advertisement in a few papers, make a début and, if successful, march on to glory and prosperity. That day is past. Arrangements are now made for débuts a year ahead. Proper propaganda for the coming artist is made through the press, circulars.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Those connected with various musical organizations, as well as managers throughout the country, are aroused and consequently, when the debut is made, the public mind as well as the musical world have been properly prepared.

* * *

Fortune Gallo, accompanied by his perennial smile, which he wears whether business is good or bad, whether he has trouble with his artists or not, and which corresponds in a measure to the mask that Gatti wears under all circumstances, lunched with me the other day at the club and told me how, in spite of the strike of the newspapers, which prevented his getting any notice of the opening performances of the San Carlo Opera Company at the Century Theater, they had run to a capacity week, which, said he, at his prices, which range from fifty cents to two dollars and a half and three dollars, netted in a week \$32,000—which he said would have meant about four times as much at Metropolitan prices.

He seemed particularly enthused over a very appreciative article which Henderson had written in the *Herald*, and naively said that when he first saw the article under Henderson's name he trembled in his shoes, but when he found that it was very commendatory, he had rejoiced. Which reminds me that when a veteran critic known to be somewhat cold-blooded like Henderson does have a good word for an artist or a performance, it means much.

Gallo was also delighted with the success of some of the singers, notably the tenor Tommasini, who had won a triumph. He said, too, that he had to fight to get into his own auditorium on Saturday evening of the first week when they gave "Gioconda" to an overflowing house. His enthusiasm was somewhat tempered, however, by the fact that the Fire Department fined him fifty dollars for overcrowding the standing room, but as they had taken in seven hundred dollars for standees, he considered he was six hundred and fifty to the good.

The news that "Gioconda" had drawn such a house will cause astonishment to many, because, if I remember rightly, it was never a great drawing card except when a popular star sang in it at the Metropolitan.

Talking with Gallo, who works fourteen hours out of the twenty-four, and I think would like to work the entire twenty-four, you realize that one of the reasons for his present success is that he is, with his small frame, a magnificent working organization. No setbacks, no difficulties, no obstacles seem able to discourage or detract from his steady march onward. So I was glad to see an exceedingly appreciative interview with him in the Sunday edition of the *New York World*, in which he with sublime innocence gave away the business methods by which he wins out—not that copying these methods would lead others to success, unless they backed it with Fortune's indomitable perseverance and hard work, not to omit mention of his almost uncanny foresight and hindsight.

* * *

Frederick A. Stock, conductor of the Chicago Symphony Orchestra, on his return from a tour in search of new compositions abroad, obtained considerable publicity by giving his reasons why Europe is on the verge of another general war.

Stock has come to this conclusion from the character of the new music in Europe, which, he says, is swift, hysterical and indefinable. The weird frenzy of the new dances, the vivid coloring and daring of new clothing worn by the women indicate that the people of Europe are "fidgety" to the point of nervous collapse. They are restless and frenzied to the point manifesting the advent of a great tragedy.

In Germany, Stock says, he found the people suffering cruelly. As for Austria, its industries have passed into foreign hands. The balance of power has slipped from the hands of England to those of France, and England does not dare protest, for she is unprepared, while France has acquired a tremendous air fleet and a huge army. England is feverishly at work trying to catch up. It appears, concludes Stock, that all Europe is headed for another great revolution.

By the bye, this opinion of Stock's was confirmed by Monsieur Cahier, the tall and handsome husband of Mme. Cahier, the noted contralto. He has just arrived.

Cahier, I believe, is to go into the movies. He certainly has the figure and the histrionic ability to make a success.

They were among the guests at the Untermyer reception to Apponyi, who, by the bye let me not forget, in the interviews in the press has not said anything that we did not know before about conditions in Hungary and also with regard to the results of the great World War. Evidently the distinguished statesman is not well posted as to our opportunities for knowing what is going on. Anyway, he blandly suggests that a loan will save Hungary!

In spite of his seventy-five or seventy-six years, the Count carries his six-foot-three finely and presents a very dignified appearance with his long white beard.

What with the great ones who have come here and Lloyd George now among us, there is opportunity for us to sing that classic college song, "The gang's all here! What the hell do we care!"

* * *

The same line of thought causes me to refer to a recent recital by the Verbrughen String Quartet. Henri Verbrughen, now the conductor of the Minneapolis Symphony Orchestra, came to us some time ago from Australia, where he did a good deal for chamber music and also for symphonic work. He was immediately recognized as a man of musical experience, great talent and musicianly understanding.

But while the quartet played finely, the comparison between its playing and that of other notable quartets of the present and past time which have appeared in this country made it apparent to us that perhaps Mr. Verbrughen does not realize the standard that has already been established in this country with regard to chamber music.

What with the Kneisel Quartet in the past, the Flonzaleys, the Letz Quartet, the London String Quartet, the San Francisco Quartet, the Kansas City Quartet which have given us so much of the best, it is not easy even for such talented and sincere players as Verbrughen leads to come to us from Australia and make the impression they expected.

* * *

When our good friend, Acting Mayor Hulbert, accepted the music stand presented by Elkan Naumburg, the public-spirited philanthropist, he made a notable address, in the course of which he said that the vast wealth, the magnitude of the business enterprises and other evidences of commercial pre-eminence of New York have caused it on more than one occasion to be referred to as the City of the Dollar Chaser, one in which artistic growth has become secondary to pecuniary considerations and in which the spirit of charity is too delicate a human attribute to exist in the harsh environment of barter and change.

As Hulbert said, we have without argument borne this arraignment with good humor, but occasionally the opportunity is presented to point out that we are not really so sordid as some would have us appear. How New York responded when the appeal was made to relieve the tragedies and the suffering caused by the awful catastrophe in Tokio, Yokohama and other cities in Japan we know. What New York did during the war in the way of contributions to Liberty Loans and the Red Cross we also know.

Now, besides the general response, said Hulbert, there had been individual acts demonstrative of the spirit of liberality in our communal life. One of these notable in its way has recently been made by Elkan Naumburg, banker and broker of high standing, who has donated for the use and benefit of the people of the city of New York a costly, exceptionally well designed and well appointed music stand in the park which is consonant with the spirit typical of New York. For these reasons, Mr. Hulbert said, he had the honor to present Mr. Naumburg with the dearest possession that New York has cherished—the Flag of the City.

Let me remind you that for many years Murray Hulbert, President of the Board of Aldermen, now Acting Mayor, has interested himself in music for the people and, besides promoting many musical enterprises, was largely instrumental in getting the Mayor to appoint the present Chamberlain, Berolzheimer, to take charge of municipal music, which gradually led to the city's devoting more money for music for the people than ever before, all of which culminated in there being given under the auspices of the city last season more than a thousand concerts on the public piers and in the parks, which were a great factor in bringing something of beauty, something of cheer to the tens of thousands of those who labor but who are unable in the heated

term to get away and enjoy the vacation which is the privilege of those who are well to do.

* * *

Just as New York has its public-spirited citizens so have other cities. One notable instance is Detroit, where David A. Brown, a multi-millionaire capitalist who has always been very much interested in the public welfare of Detroit, has pledged himself to stand financially responsible for a series of twenty concerts by world-famous artists in a series to be conducted by the Civic Music League, the distinguishing feature of which is that the top price for a season ticket is ten dollars, or fifty cents a seat, with many seats as low as twenty-five cents. The concerts will take place in the big arena which seats 5000. Even with all the seats sold, there will be a deficit.

Mr. Brown has done much for music in Detroit. A few years back he paid a \$25,000 deficit for a Chicago Opera season. He financed the recent open-air "Aida" performance and has been a liberal contributor to the Detroit Orchestra.

The evidence is increasing all the time that our public-spirited men of wealth, and let us not forget the women, are coming more and more to realize what music can do for all of us.

* * *

Tito Schipa, tenor, who sang this last summer with great success at Ravinia in Chicago and who will sing with the Civic Opera Company there the coming season, scored a triumph at his recital in Carnegie Hall the other evening. It was interesting to note that while he did not get any lengthy reports of his success, the notices in the papers were very commendatory. The critic of the *Times* particularly praised the power of emotional quality of his voice, the great beauty of his phrasing, the clearness of his enunciation and recorded the fact that the audience manifested its enjoyment with long, continued and sincere applause, many floral gifts and insistent demands for encores. Suzanne Keener, soprano of the Metropolitan, shared in the success of the evening.

Let me suggest to the local managers and to the ladies who engage talent for their music clubs all over the country to put on the list of those they should engage for the coming season the name of Tito Schipa.

* * *

The stolid Hollanders, according to report, were aroused to an unprecedented degree of enthusiasm when Fritz Kreisler gave his farewell concert at The Hague before sailing for this country. The audience which crowded the auditorium to the limit went wild. So you see that when it is a Kreisler the critical and stolid Dutch can really be aroused to express what they feel.

* * *

It is reported, I believe on good authority, that one of the reasons, apart from the question of royalties, why the Chicago Civic Opera Company during its road tour in the coming season will abandon some of the Puccini operas is that they consider that the popularity of these works and especially their drawing power has been more or less affected by the radio.

If this be true, it shows the justice of the claim made by music publishers and particularly by the Riccordis, who are the agents for Puccini, that proper remuneration should be given when musical compositions and especially operas are broadcast.

Two seasons ago every performance of the Chicago Civic Opera Company was broadcast. The Riccordis did not like the idea, but as there was nothing in the contract with the opera company preventing the company from treating the performances as they wished, by broadcasting or otherwise, all the performances of the Puccini and Montemezzi works, as well as the old operas on which copyright had long ago expired, were broadcast without payment of any royalties.

To my mind, the whole radio situation needs regulation. It has always been my conviction that property rights, where the property is the result of brains, are more in need of protection than when the property rights relate to purely material things. Why should not the work of a man's brain be entitled to protection and proper compensation when we safeguard his silver tablespoons, his wife's diamond ring and inflict punishment on those who walk off with them?

It is said that when the contracts were signed for the season 1922-23 with the Chicago Company it was expressly stipulated that the operas on which the Ric-

cordi house holds the copyright should not be broadcast. Three operas a week were broadcast last season, but because "The Love of the Three Kings," "Girl of the Golden West," "Bohème," "Butterfly" and "Tosca" were exempted from the broadcasting, the company had to change its broadcasting nights week by week.

This caused endless confusion and clashed with other broadcasting stations. Several times the Drake Hotel, having paid its jazz bands or its singers to come to its broadcasting station, finding that the Chicago Civic Opera Company had changed its broadcasting night again, cut loose with its own program, with the result that Chaliapin in "Mefistofele" had to compete by radio with a jazz band, and Galli-Curci's dying strains in "Traviata" were interrupted by the moaning of saxophones and the laughter of the slide trombone.

The Riccordis now flatly and unequivocally refuse to allow their operas to be broadcast except on payment of a royalty fee, which the heads of the Chicago Civic Opera Company consider excessive.

Personally, I consider the Riccordis to be absolutely justified in their position.

It is becoming clear that some kind of adjustment is needed and that the present system of seizing on everything by the people who carry on the broadcasting performances for their own benefit or the benefit of the concerns in which they are interested is a plain infringement of property rights, which should be jealously guarded and adequately compensated.

* * *

Lieut. William H. Santlemann, leader of the Marine Band, who conducted the *Evening World's* concerts in Central Park, caused that enterprising publication to say: "Santlemann has been a member of the Marine Corps since 1887, when he enlisted and was enrolled as a musician under John Philip Sousa. He has wielded the baton over his organization since March 3, 1898, and with all due respect to his illustrious immediate predecessors, Mr. Sousa and the late Francesco Fanciulli, the Marine Band is today more firmly established as a popular national institution than ever before."

While one must admit that Santlemann has done and is doing excellent work, at the same time let us not forget that Sousa had to organize the band, train the band and bring it to the high degree of proficiency it attained, that the work had to be carried on by Fanciulli in order that the organization might come into the hands of Santlemann in the fine condition that it did. So why not honor the living and the dead and give them due credit for the work they did?

Writing of Fanciulli, reminds me that he had three sons. He said to me one day: "I call one 'Spaghet' in honor of my Italy. I call one 'Sauerkraut' in honor of my wife, who is a German. I call the third 'Pork an' Peas' in honor of his country."

Evidently dear, dead Fanciulli was without race prejudice, says your



ROCHESTER PHILHARMONIC ANNOUNCES FIRST SERIES

Goossens, Shavitch and Coates to Share Baton in Seventeen Concerts of Initial Season

ROCHESTER, N. Y., Oct. 6.—Rochester's Philharmonic Orchestra, newest of the country's symphonic organizations, will give a series of seventeen concerts in its first season. Eugene Goossens, English conductor, is directing the rehearsals and will conduct the first four concerts, the first of which will be on the evening of Oct. 17, with Joseph Press, cellist, as the assisting soloist. Five of the programs will be given in the evening and twelve will be in the afternoon, when special efforts will be made to attract students.

After several rehearsals Mr. Goossens expressed his elation over the quality of material in the new organization and is enthusiastic over the prospects of building up a fine orchestra.

Following two concerts under Vladimir Shavitch on Dec. 19 and Jan. 9, the remainder of the series will be conducted by Albert Coates, English conductor, upon whom the main burden of perfecting the ensemble will fall. Besides Mr. Press, other soloists will be Frederic Lamond and Vladimir Rasnikoff.

Lionel Tertis Reveals Great Gifts in New York Début

[Continued from page 1]

gifts bring him distinction on the concert platform as well as the opera stage, gave fresh tokens of his powers and refinements as a recitalist.

Ruth Wilson, a child violinist from the Pacific Coast and Annibale Mannacio, another young aspirant for violin honors, were heard during the week, and Henry Clifton, a violinist of mature musician-ship, gave his first metropolitan program on Sunday. The week-end events included a song recital by Mabel McKinley and concerts by the Marine Band, with Ina Bourskaya as soloist, and Sousa's Band. The New York Trio gave the first of its season's concerts at Hunter College on Thursday evening.

Lionel Tertis, Viola Player

It is a good few years since Mr. Tertis decided that the neglected viola might afford opportunities to an earnest young musician. He has made his career with an unswerving devotion to the instrument of his choice. He has shown, more than any of his contemporaries, the possibilities of the viola for solo work; indeed he has played himself into a chapter of its history, caused followers to spring up and composers to write for it. His name is exalted wherever string music is discussed with intelligence. To call him the greatest viola player in the world is to place him at the head of a small bat-

talion at best, but "championship" honors do not trouble such an artist. Lionel Tertis is unique; a superb interpreter whose qualities make the superlatives of a reviewer seem poor and desperately worn. Last week, on Friday afternoon, he came to Aeolian Hall for his New York début, and a discriminating audience made him feel the enthusiasm of a genuine welcome.

With Walter Golde assisting at the piano, Mr. Tertis played the Brahms Sonata in E Flat, Op. 120, No. 2, originally written for clarinet; York Bowen's Concerto, the Romance from B. J. Dale's viola suite, and a group of smaller numbers. It was a program which showed the player's extraordinary technical accomplishments, but, much more than this, it revealed his greatness as an interpreter and the beauty of the instrument in the hands of such a master. Here there was never any of the monotony of the viola solo, but rich and warm tone, colored to suit the changing moods, glowing with life and holding the audience with its abundant beauty. The song of his C-string is unforgettable, but throughout the compass of the instrument his tone is unforgettable, charged with mellowness of old gold and filled with a beauty that has the power to transmute the least worthy phrase.

Plays English Works

The Brahms was done in a way to

make the anti-Brahmsian cry encore, but the full richness of the viola voice was not disclosed until the artist came to Mr. Bowen's concerto. This English composer seems to be heart and soul with Mr. Tertis in his love of the instrument, for he has written several works for it. There is an intimate understanding of the viola throughout, and, although Mr. Bowen has nothing particularly new to say, this concerto is interesting music; something which should be judged by a performance with orchestra, for the composer plainly has an instinct for the strings. The second movement, Andante cantabile, was a lyric of compelling beauty as enunciated on this occasion.

Mr. Dale is another English composer with a fondness for the instrument, and our visitor participated in the performance of his viola sextet at the recent Berkshire Festival. The Romance had much exquisite feeling to commend it and brought forth more of the player's wonderful tone. The last group included the Tartini-Kreisler Fugue, unaccompanied, the recitalist's own arrangements of the "Londonderry Air" and a Rebikoff piece, an Allegretto by Wolsteinholme, and Kreisler's "Tambourin Chinois." Mr. Golde was always an excellent and musicianly aid at the piano.

Verbrugghen Quartet

The Verbrugghen Quartet made its bow to New York in Aeolian Hall on Tuesday evening of last week, with the first of six programs devoted to Mozart, Beethoven and Brahms.

Mr. Verbrugghen formed his ensemble in Glasgow, Scotland, twenty-two years ago, with Jenny Cullen taking the second violin, David E. Nichols, viola, and James Messeas, cello. The group became prominent in England and also gave concerts on the continent. When the leader went to Australia to take charge of the New South Wales Conservatory and form a symphony orchestra, the other members of the quartet followed him, and, in continuing their work together, they accomplished much for chamber music in the Commonwealth. Now, with Mr. Verbrugghen engaged in Minneapolis, and his three associates on their way to England, the quartet is gathered together for its farewell feast. The task set by the six programs an-

nounced for New York is in accord with the serious purpose which has always marked the efforts of the players, but it is a task which demands the finest skill, the most delicate balance, and the subtlest interpenetration of individual qualities. More than two decades of quartet work should make for a complete understanding among the players, but the interval of a year or more since Mr. Verbrugghen left Australia might very well have produced some ill effects. Certainly, the unity achieved in the first New York program was not always ideal, but there were some fine moments in the evening when the bigness of the work in hand seemed to grip players and audience alike.

The program opened with the Brahms Quartet in A Minor, Op. 51, No. 2, and reached Beethoven's first Rasoumofsky Quartet by way of Mozart's C Major Quartet of the Haydn series. Some unsteadiness was apparent in the first movement of the Brahms, and also uncertainty in intonation. The second movement of the Mozart found the players with more sense of freedom, and, with constraint gone, there was an improvement. Generally however, Mr. Verbrugghen was a too assertive leader, and his associates too self-effacing. Delicacy was wanting in the Mozart; in the Beethoven force made drama, but it was drama of no sustained interest, and after the Allegro it held more of meticulous playing than communicative feeling.

The ensemble presented its second program on Thursday evening, playing Mozart's B Flat Quartet and Beethoven's third Rasoumofsky and the posthumous work, Op. 127 in E Flat. The second Rasoumofsky score was played on Saturday afternoon and on this occasion the program included Mozart's Quartet in E Flat and Brahms' Op. 67 in B Flat.

P. C. R.

Feodor Chaliapin

Feodor Chaliapin, one of the half dozen great song interpreters of this generation, opened his American concert tour on Sunday evening before a vast audience in the Manhattan Opera House. This mighty artist wields such a strong personal hold over the great body of music-lovers in New York that every one of his

[Continued on page 10]



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Brilliant Artists Sway New York as Season Begins

[Continued from page 9]

appearances is a signal for an outpouring of people and a demonstration of welcome that could have been equalled only during the Caruso régime. Sunday night's concert was no exception; Chaliapin was greeted as warmly as any human being could hope to expect. His art has been so often analyzed in these pages that a more detailed description of his latest performance would be rather superfluous. In prime voice and in full possession of the unique interpretative powers which have made him incomparable, he offered a program composed of "Death Walks About Me," Sakhnovsky; "The Sun Rises and Sets," Tchaikovsky; *King Philip's* Aria from the third act of Verdi's "Don Carlos"; "Oh, could I but express in Song," L. Malashkin; "When the King went forth to War," Chaliapin's remarkably sympathetic accompanist, Theodore Koenenman; "The Government Clerk," by A. Dargomizhsky.

Like other masters of dramatic delineation, Chaliapin used all physical resources to project his utterances; perhaps a wringing of the hands, a raising of the eyebrows, or a slight posture of the body—these are some of the elemental devices. But the secret of his interpretation is not to be found in mere mechanical means but rather in the inner vitality of the artist. In the "Don Carlos" Aria, for example, he becomes the King minus his operative accessories; in *Leporello's* "Catalogue" Aria from "Don Giovanni" he becomes actually *Leporello*. So we learn that it is the dramatic gifts within the man coupled with a voice of sin-

gular beauty that makes his art irresistible.

The singer followed his custom of calling out the numbers of his songs like a pastor announcing a hymn, so that the audience could consult the text books.

Rudolph Polk, violinist, was the assisting artist, and he richly deserved the torrents of applause directed at him for his capable performance, with Mr. Koenenman of the Handel Sonata in D, and a group.

Efrem Zimbalist

Efrem Zimbalist came back to the New York concert platform on Sunday afternoon at Carnegie Hall, after two years' absence, to charm a big audience by his beauty of tone, his sincerity and emotional strength, and a grateful repose and confidence in the midst of the most exacting problems of violin technique. He brought with him the "Titian" Stradivarius which he recently added to his collection after a trip to Paris, and one listened with delight to its engaging tonal qualities, whether in the silver beauty of lofty harmonic figures or the rich mellow tones of the scale.

Judicious restraint, allied to a fine appreciation of melodic form, marked Mr. Zimbalist's reading of the chief work of the program, the Goldmark Concerto, wherein a profusion of material was treated with artistic judgment. The violinist, playing with the utmost refinement, produced sterling effects with an economy of means; there was no ostentatious straining for results, and his virtuosity was unhampered by theatrical display. The ease and grace of his cantabile playing were admirably exemplified

in the second movement of the Concerto, and the spontaneity of the finale, with its elaborate cadenza, was also noteworthy.

His individuality was again shown in his Fantasy on "Coq d'Or," the Havanaise of Saint-Saëns, very expressively interpreted, and an Adagio and Vivace by Max Reger. In a Sarasate group the violinist revelled in the beauty of long passages in harmonics in two Dances, and the "Zigeunerweisen" was tossed off with marvellous facility: Emanuel Bay at the piano was a sympathetic accompanist, except in the Bach Prelude with which the program opened. Enthusiasm ran to a high pitch as the afternoon proceeded, and Mr. Zimbalist was kept playing encores at the end until the lights were turned out.

P. J. N.

Tito Schipa

Tito Schipa, tenor of the Chicago Civic Opera Company, was heard in recital in Carnegie Hall on the evening of Oct. 1, assisted by Suzanne Keener, soprano of the Metropolitan. Mr. Schipa took a little while to work into his program, but when he arrived, his singing was a thing to make the heart glad. The first group of two old Italian songs was of mild interest only, likewise the "Rêve" from Massenet's "Manon." The third group, however, beginning with the pseudo-Schubert "Farewell" was a crescendo, and its second number, "Where'er You Walk" a morsel of pure delight. The taste of singing "Ombra Mai Fu" by a tenor is open to question, but when so well done, the subject is immediately closed.

In vivid contrast, the next group consisted of "Dalla Sua Pace" from "Don Giovanni" and the Lament of *Frederi* from Cilea's "L'Arlesiana." Mr. Schipa differentiated completely the diverse styles of the two pieces, the former being of classic clarity and the latter done in strong musical contrasts. The final group was of three short pieces and the program ended with "M' Appari" from "Martha." There were many encores, several in Spanish being especially fine. The audience was vociferous in its applause.

Miss Keener displayed a high clear coloratura which negotiated altitudinous notes with consummate ease. Like most coloraturas of the present day, her trill left something to be desired, but she sang runs and leaps with the utmost clarity. Saint-Saëns' "Air du Rossignol" from "Le Timbre d'Argent" was beautifully done. Miss Keener's particular triumph was in the Mad Scene from "Lucia" which literally brought down the house. Frederick Longas played for Mr. Schipa and Edward C. Harris for Miss Keener.

Ruth Wilson, Violinist

Ruth Wilson, a twelve-year-old violinist hailing from Los Angeles, was heard in recital in Aeolian Hall on the evening of Oct. 5. The program began with the Bruch G Minor Concerto and included a group by Kreisler and Schubert-Wilhelmj, Wieniawski's "Legende" and Sarasate's "Gipsy Melodies." She was admirably if somewhat noisily accompanied by Max Rabinowitch.

The young artist's playing sometimes had a certain dash, and there were gleams of fire that may develop into an artistic conflagration, but on the whole the impression she created was that of a talented child facing the common limitations of her immature years and the handicap of an incomplete technique. In two placid Kreisler numbers and the Adagio of the Concerto there was some very lovely tone.

J. A. H.

Annibale Mannacio, Violinist

Annibale Mannacio, a thirteen year old violinist, was the featured performer in a concert given in Aeolian Hall on the evening of Oct. 6. In four numbers he proved the possession of a talent for the instrument that promises much. His playing of the Schubert-Wilhelmj "Ave Maria," while lacking some of the repose and legato necessary, revealed him as a player of temperament and the possessor of a large vibrant tone. There were dash and fine rhythm in his playing of Ries' "Perpetuum Mobile." His other numbers were "Gipsy Airs" by Sarasate and a Chopin Waltz. The assisting artists included Florence Meister, Ida Iacapraro and E. Dino Anghinelli, pianists; Anna Carbone, organist, and Giuseppe Mauro, Rose Milanese and Vincent Figliolino, vocalists. The object of the concert was to assist the young vio-

linist in proceeding to Italy for further study.

Mabel McKinley, Soprano

Mabel McKinley, soprano, who has been heard in vaudeville, made her first New York appearance as a recitalist in Aeolian Hall on the evening of Oct. 7. She was assisted by Michael Anselmo, violinist. Miss McKinley's voice is one of luscious quality, rich and highly colored, and she uses it, for the most part, with skill. Her first group, by Strauss, Brahms and Schumann, was well done, and the following songs in French by Szulc, Luckstone, Rabey and Thomé brought some excellent singing as well as diction well above the average. A group in English by Dunn, Besly and Spross, was given with spirit and fine tone and was very well received. The final group was of Leroux's "Le Nil" and the Bach-Gounod "Ave Maria" with violin obbligato. Mr. Anselmo played exceed-

[Continued on page 11]

ROBERT PERUTZ VIOLINIST



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"He played with technical skill, good musical feeling, dignity and taste."—*New York Herald*, New York.

"John Meldrum is always sure to interest his audience by reason of his real absorption in the music he plays."—*New York Post*, New York.

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"He has a technic amply adequate to the demands. The reading of Franck's noble and lofty composition (Prelude, Chorale and Fugue) had breadth and vision."—*Boston Herald*, Boston, Mass.

"His technical equipment is absolutely solid. The demands of the difficult program were met with ease. He is able to give the effect of great massiveness and to think it to the most delicate echo of sound. He has a remarkable feeling for chiaroscuro, for striking contrasts of light and shade. The recital as a whole gave proof of the wealth of Mr. Meldrum's qualities."—*Times News*, Ann Arbor, Michigan.

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Rush of Artists to New York's Halls Marks Second Week of Concert Season

[Continued from page 10]

ingly well two movements from the Wieniawski D Minor Concerto, d'Ambrósio's Arioso and Sarasate's Introduction and Tarantella. His playing was of unusual quality both as to tone and technique and he received much well-merited applause. Charles Gilbert Spross was at the piano for Miss McKinley and Julius Schendel for Mr. Anselmo.

J. A. H.

Henry Clifton, Violinist

A violinist of authentic power and sincere musicianship is Henry Clifton, who made his debut before a large audience at Aeolian Hall on Sunday afternoon. His singing tone, facile technique, and a simple, unstudied style made an immediate appeal. Beginning with Tartini's "Devil's Trill" Sonata, he revealed his command of the instrument. The Tchaikovsky Concerto, Op. 35, was given an expressive interpretation, although the effect might have been heightened by greater warmth and emotional appeal. Four short numbers followed in which Mr. Clifton was heard at his best, a Berceuse by Juon having to be repeated, and Achron's arrangement of Mendelssohn's "On Wings of Song" displaying fine feeling. A stirring performance of Wieniawski's "Faust" Fantasia concluded the program. Emil Polak furnished accompaniments of unusual understanding and musicianship.

U. S. Marine Band

Ina Bourskaya, mezzo-soprano, was soloist with the United States Marine Band, Capt. William H. Santelmann, conductor, at Carnegie Hall on Sunday evening. Miss Bourskaya was warmly applauded after a dramatic presentation of an aria from Tchaikovsky's "Jeanne d'Arc" with the band, and she was successful also in Clarke's "Blind Ploughman." MacFadyen's "Birthday Song" was rewarded by demands for an encore. May Fine was at the piano in these numbers. The band was heard in Wagner's Overture to "Rienzi," the "Entrance of

the Gods" from "Rheingold," and two movements from Dvorak's "New World" Symphony. Arthur S. Witcomb, cornetist, played Sullivan's "Lost Chord."

R. E.

Sousa's Band

A great audience estimated at more than 10,000 persons attended the concert given by Sousa's Band under the auspices of the National Navy Club in Madison Square Garden on Sunday evening. More than 300 officers and men of the United States Navy and Marine Corps were present, and these with the 375 players under John Philip Sousa's leadership and the bandsmen of the Seventh Regiment and Mecca Shrine Temple, marched to the tune of Mr. Sousa's "Semper Fidelis." The soloists heard in the program were Nora Fauchald, soprano, who sang Parker's "The Lark Now Leaves His Wat'ry Nest" and encores; John Dolan, cornet player, who gave a number by Demare and encores including the "Lullaby" from Godard's "Joceelyn," and George Carey, xylophone player. A Suite, "At the King's Court," by Mr. Sousa proved a graceful bit of descriptive music. The program included also Preston Ware Orem's "Indian Rhapsody" an American work based on native themes skilfully developed; an excerpt from Rubinstein's "Kamennoi Ostrow," Strauss' "Blue Danube," Meyerbeer's "Torchlight Dance" and a new "Nobles of the Mystic Shrine" march by Sousa.

New York Trio

The Adolph Lewisohn series of free chamber music concerts at Hunter College to be given every Thursday evening until June, was launched under the direction of Henry T. Fleck, with a program by the New York Trio on Oct. 4. This organization has been heard in many concerts in other seasons. The personnel has undergone one change since last year: the assumption of the violinist's chair by Mr. Edlin, who succeeds Scipione Guidi. The program, including Beethoven's Trio in C Minor, Op. 1, No. 3, and Arensky's in D Minor, Op. 32, pro-

vided opportunity for display of this ensemble's skill in music of different periods. The playing of the trio was spirited and incisive, the individual performances of Mr. Edlin, Clarence Adler, pianist, and Cornelius Van Vliet, 'cellist, being of conspicuous suavity and charm.

Mr. Adler prefaced the movements of the works with illustrations of the main themes on the piano and Dr. Fleck made an address. A large audience testified its appreciation of the public-spirited generosity of the donor of the series.

R. M. K.

Third Week of San Carlo Company in New York Brings Four Opera Revivals

THE third week of the San Carlo Opera Company's season at the Century Theater, New York, brought revivals of "Otello," "Forza del Destino," "Jewels of the Madonna" and "Faust." The week's list also included repetitions of "Madama Butterfly," "Aida" and "Carmen."

"Otello" was presented on Thursday evening, Oct. 4, under the baton of Carlo Peroni. The main rôles were taken by Nicolo Zerola as the Moor, Mario Basiola as Iago and Marie Rappold as Desdemona. The performance had moments of high excellence but there was a tendency to faulty intonation throughout the evening that spoiled some of Verdi's most beautiful music. Mme. Rappold's voice sounded fresh and lovely and she both sang and acted with distinction, allowances being made for some lapses from pitch. The same was true of Mr. Zerola. Mr. Basiola's singing was very fine and the "Credo!" won him an ovation. Ada Paggi of the expressive hands was a capable Emilia and the other rôles were acceptably filled by Francesco Curci, Arthur Dossier, Pietro de Biasi, Natale Cervi and Pietro Canova.

The week opened with "Forza del Destino." Maria Escobar sang an excellent Leonora and Gaetano Tommasini created a fine impression as Alvaro. Mario Valle did some exceedingly good singing as Don Carlos and the remaining parts were capably filled by Natalie Cervi, Pietro de Biasi and Ada Paggi.

Wolf-Ferrari's "Jewels of the Madonna" was sung on Friday evening, Anna Fitzu appearing as Malliella, Mr. Tommasini as Gemmaro and Mr. Valle as Raffaelo. Miss De Mette sang Carmela; Miss Lang, Stella, and Miss Divver, Concetta. Mr. Perez was Rocco. The Pavley-

Oukrainsky ballet executed the dance scenes.

"Faust" was the bill at the Saturday matinee, with Sofia Charlebois as Marguerite, Demetrio Onofrei as Faust, Mr. Biasi as Mephistopheles and Mr. Basiola as Valentine. Siebel was well portrayed by Miss Paggi, and Mr. de Cesare and Miss Lang appeared as Wagner and Martha.

"Madama Butterfly" was repeated on Tuesday evening with Tamaki Miura again in the title-rôle. Lodovico Tomarchio as Pinkerton, Graham Marr as the Consul, and Elvira Leveroni as Suzuki were new in the cast of this production, and supported the leading artist with excellent effect. After the opera, the Pavley-Oukrainsky dancers performed an Oriental ballet to music from Saint-Saëns' "Samson and Delilah."

"Aida" was repeated on Wednesday evening, with Anne Roselle as the Ethiopian princess and Eleanora di Cisneros as her Egyptian rival. Mr. Tommasini sang Radames and Mr. Basiola, Amonasro.

The week was brought to a close with Bizet's "Carmen," Alice Gentle repeating her excellent characterization of the heroine and doing some fine singing. Elena Ehlers was again Micaela, Mr. Salazar José and Mr. Valle, Escamillo. The ballet appeared in the final act.

With the exception of "Madama Butterfly," which was in charge of Aldo Franchetti, Mr. Peroni conducted the week's list.

J. A. H.

Wanda Landowska, Polish harpsichordist, will arrive in America the latter part of this month for a tour. Among her engagements will be appearances with the New York, Boston and Detroit Symphony Orchestras.

Edgar Schofield

Bass-Baritone



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NEW YORK—His performance won the approval of a large audience. His style is free, expressive, and of individual charm. His voice is rich, full, and of wide range. It is rare to hear a low voice of such smooth delivery and flexibility.—*American*.

CHICAGO—Mr. Schofield's delivery is excellent, his style finished, his interpretation expressive, and his enunciation faultless.—*Evening American*.

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Galli-Curci

Whose concert at the Metropolitan Opera House next Sunday evening, October 14th, will mark her first New York appearance of the season. In addition to her appearances with the Metropolitan and Chicago Opera Companies, the famous diva will be heard in concert throughout the United States and Canada, closing her season with a six weeks tour of the Pacific Coast ending May 30th.

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Rules of Annual North Shore Festival Contest Are Announced

CHICAGO, Oct. 6.—The Chicago North Shore Festival Association has announced a contest, open to composers of the United States, for a prize of \$1,000, which will be awarded by a board of judges to the best work for orchestra submitted by the contestants, the winning composition to be played at the final concert of the 1924 North Shore Music

Festival. One of these five works selected by the judges as being the best, and which will be played at the public rehearsal for the purpose of awarding the prize, also will be produced by Frederick Stock at the regular concerts of the Chicago Symphony in Orchestra Hall, Chicago, during the season of 1924-25. The rules governing the contest are as follows:

1. All contestants shall be either of American birth or naturalized American citizens.
2. Contestants must submit the orchestral score legibly written in ink.
3. Each score must be without the name of the contestant and must bear only a motto. The score must be accompanied by a sealed envelope having inside the names and address of the contestant and the motto on the outside.
4. No work may exceed fifteen minutes' duration in performance.
5. From the total number of works submitted, the five considered best by the judges will be selected for performance at an evening public rehearsal. From these five the winning composition will be selected by the judges.
6. The term "orchestral composition" under the provision of this contest will signify a work for orchestra alone, not a concerto for piano or violin, or a composition for a solo voice, or for voices with orchestra. It is open to the composer, however, to use the piano as a purely orchestral instrument, if he so desires.
7. The composers of the five works that will be selected by the judges for interpretation at the public rehearsal will be notified of the decision of the judges, and they will be required to furnish orchestral parts, legibly written in ink,

not later than a month before the date of the public rehearsal.

The orchestral parts of the five works selected for performance must comprise, in addition to copies for the wind instruments and percussion (kettledrums, cymbals, etc.), the following number of string parts: eight first violins, eight second violins, five violas, five cellos and five double basses.

8. The five compositions selected for performance at the public rehearsal will be played without the identity of the composers being made known to the judges or the public. If, after the prize-winning work has been announced at the public rehearsal, it is desired to reveal the identity of the four other contestants whose compositions had been performed, such announcement will be made only after the consent of the contestants has been obtained.

9. The five compositions selected for performances at the public rehearsal will be directed by the orchestral conductor of the Festival Association.

10. The winning contestant will receive a prize of \$1,000 and his composition will be performed at the final concert of the 1924 Festival under the direction of the orchestral conductor of the Festival Association. If in the opinion of the Festival orchestral conductor the successful contestant is capable of directing his own work, that contestant may do so if he desires.

11. No work may be submitted that has previously been performed or published or which has been entered at the same time in another competition. Compositions that have been submitted in a previous competition of the North Shore Musical Festival and which failed to win the prize may be sent in again, provided, however, that no public performance has taken place or that the work has not been published. Trial of the compositions at the public rehearsal of the North Shore Festival Association in Evanston is not to be held a public performance.

12. Each contestant shall submit the score of his composition on or before Jan. 1, 1924, and no compositions shall be eligible if submitted after that date. Compositions should be sent by insured parcel post to Carl D. Kinsey, Business Manager, 624 South Michigan Avenue, Chicago, Ill. The North Shore Festival Association will not hold itself responsible for the loss of manuscript scores or orchestral parts and will accept such scores and orchestral parts from competitors only on that understanding. Every care, however, will be taken of manuscripts.

Hugo Becker Gives Up Plan to Teach in America This Season

Hugo Becker, noted 'cellist, the announcement of whose coming to America was received with interest, has been obliged to cancel his plans to come at this time because of important engagements in Europe. He will be in Meran, Italy, this winter, where he will continue to conduct his classes.

Erika Morini to Make London Début Before Returning to America



Erika Morini in Semmering, Austria

Erika Morini, who has gained the reputation of being one of the foremost women violinists since her first appearance in America two seasons ago, will make her début in London in a recital on Dec. 16. Miss Morini spent the summer in Semmering, Austria, and will fulfill many engagements in Europe before sailing for this country to begin her third tour under the management of the Metropolitan Musical Bureau in January.

OPEN CLEVELAND INSTITUTE

Greatly Increased Enrollment at School Headed by Ernest Bloch

CLEVELAND, Oct. 6.—The opening this week of the Cleveland Institute of Music, directed by Ernest Bloch, was marked by a greatly increased enrollment, States as far distant as Iowa, Nebraska and Massachusetts are represented. It has been necessary to increase the number of theory classes considerably. There will be some for children of seven and eight years, who are studying the fundamental principles of music before they begin their instruments, and in others adults will make up the deficiencies of their previous work.

Included in the faculty are Beryl Rubinstein of the piano department, and André de Ribapierre, violin. Mr. Rubinstein has just returned from the Birmingham Conservatory, where he gave a master course during the summer. In addition to the heavy schedule of teaching this winter, he will give a number of concerts in Cleveland and elsewhere, and will appear twice with the Cleveland Orchestra and once as assistant artist with the London String Quartet. Mr. de Ribapierre during the summer conducted large classes at the University of California, and gave seven recitals at the Wheeler Auditorium and the Greek Theater.

The active work of the Institute is in full swing, and the first faculty recital will be given by Marcelle Privat, mezzo-soprano.

FLORENCE M. BARHYTE.

SCHIPA IN HUNTINGTON

Tenor Acclaimed in First Concert of Kiwanis Chorus Series

HUNTINGTON, W. VA., Oct. 5.—A large audience warmly welcomed Tito Schipa, tenor of the Chicago Civic Opera Company, on Wednesday, Oct. 3, in the City Auditorium. This was the first concert of the season in the Kiwanis Male Chorus Series, Dr. A. I. Marple, manager. It was Mr. Schipa's first appearance here, but will not be his last, for he made a profound impression on all who heard him. He was in fine voice and responded generously with seven encores. His music included excerpts from "Pagliacci" and "Elisir d'Amore." Frederick Longas was an excellent assisting artist, giving solo groups and playing accompaniments.

Added interest was given to the concert by the singing of two numbers by the Kiwanis Male Chorus, Alfred Wiley, conductor, with Helen Tufts Lauson at the piano. The chorus opened the program with Grieg's "Land Sighting," Belford Cheadle, baritone, singing the solo part. The chorus and soloist were warmly received and compelled to sing an encore.

MRS. H. A. LAWRENCE.

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Photo by Morse, N. Y.

CAUSE *and* EFFECT

The extraordinary popularity of the San Carlo Grand Opera Company was never more evident, or its effect more felt, than during the recent strike in the newspaper plants of New York City.

The daily newspaper strike began on Monday evening, September 17, **THE VERY NIGHT THE SAN CARLO OPENED ITS FIVE WEEKS' SEASON AT THE CENTURY THEATRE**, and for nearly two weeks thereafter greater New York was without its regular daily newspapers.

Enterprises in almost every line of endeavor were hard hit. Big business, the Stock Exchange, the department stores, factories, shops and theatres daily reported losses running into millions, and clamored for an immediate cessation of the riotous strike, so that they could receive their full allotment of space in the papers again. *They could not go on without this principal means of publicity.*

IT WAS THE *ACID TEST*.

And how fared the San Carlo Grand Opera at the Century Theatre? There were no publicity notices or critical reviews; true,

the critics put forth their usual fine efforts but found no outlet in their respective newspapers. It was a splendid opportunity for calamity howlers.

And here is the San Carlo's answer: During that first critical week the Company did a capacity business at the Century Theatre, eclipsing **ALL NEW YORK RECORDS**. Every performance was given to sold-out houses, and on several occasions all tickets were gone hours before the rise of the curtain.

That's how Fortune Gallo's San Carlo Grand Opera Company stood the **ACID TEST** of popularity. It was "Cause and Effect" with a *vengeance*.

In conclusion, Mr. Gallo wishes to express his heart-felt thanks for this splendid support accorded him at such an embarrassing time. Its deep-rooted significance has not escaped him, and he would like the legions of real opera lovers in New York to know that it is going to spur him on to even greater efforts to bring first class grand opera within the reach of **ALL** the people, in New York and throughout the United States.

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TRENTON ACCLAIMS MME. GALLI-CURCI

Singer Auspiciously Begins
Season — Proposal to
Found Series

By Frank L. Gardiner

TRENTON, N. J., Oct. 6.—The local concert season was opened with a recital by Amelita Galli-Curci, soprano, at the Crescent Temple on Oct. 3. This was the second appearance of the artist in Trenton, under the management of Mary Lindsay Oliver. The assisting artists were Manuel Berenguer, flautist, and Homer Samuels, pianist.

The program included a number of the arias for the performance of which Mme. Galli-Curci is famous. The opening number was the old Italian "Pur dicesti" by Lotti, which was followed by Donaudy's "Maggiolata." Mr. Berenguer played flute obbligato to the singer's performance of the aria "Charmant oiseau" from David's "Perle du Brésil" and the Shadow Song from Meyerbeer's "Dinorah." The flautist gave a solo group including a Saint-Saëns' Romance and a Gipsy Dance by Buechner.

Mme. Galli-Curci gave encores, including works of Schumann and Valverde, and familiar American folk-songs. Her program listed also Hahn's "Rossignole des lilas," Toboada's "Prisonero de amor," Liszt's "Loreley" and the Polonaise from Bellini's "Puritani" and American numbers by Strickland, Samuels and Beecher. Mr. Samuels played capable accompaniments for both artists.

In the intermission Charles D. Isaacson of New York gave a talk on the importance of supporting music in Trenton. He also paid a tribute to the work of Miss Oliver in bringing notable concert artists to the city.

Attributes "No-Banana" Song
to Handel and Others

WASHINGTON, Oct. 6.—The popular song, "Yes, We Have No Bananas" is made up of themes derived from Handel's "Hallelujah" Chorus; "I Dreamt I Dwelt in Marble Halls" from Balfe's "Bohemian Girl" and the old favorite "Seeing Nellie Home," according to Frank H. Kimmel, who recently delivered a lecture before the Parkview Women's Club on the debts that modern numbers owe to the "classics." Gertrude Hennemann, pianist, illustrated these songs on the Ampico Piano, in addition to some of her own compositions. Frances Sherger, soprano, sang several groups of songs. Princess Nacoombe gave a talk on "Indian Music," illustrating it on the violin.

DOROTHY DEMUTH WATSON.

cert artists to the city.

A foot-note on the program invited the patrons to state their wishes in writing, as to whether they desired the institution of a regular yearly series of concerts.

Metropolitan Artists Hear San Francisco
Singer

SAN FRANCISCO, Oct. 6.—Myrtle Claire Donnelly of San Francisco, soprano, who recently returned from Italy, where she made her operatic debut in the town of Vigevano in "Lucia" and "Bohème," was the guest of Mrs. J. B. Casserly at a tea at which Beniamino Gigli, Giuseppe de Luca and Gaetano Merola were present. Her singing impressed the Metropolitan artists very favorably.

CHARLES A. QUITZOW.

Stay Away from Europe Unless Ripe for Début, Buzzi-Peccia Warns Singers

A WARNING against the danger to young American artists who go to Europe without sufficient training, in the hope of making débuts, is sounded by A. Buzzi-Peccia, New York voice teacher, who recently returned from a summer visit abroad.

"While in Italy this summer," said Mr. Buzzi-Peccia, "I met several American students, some of whom had to start their vocal education over again from the beginning because they were not ready to make a début. Others were awaiting that blessed début, which had been promised many times, but for one reason or another they never came out! American students who go abroad unprepared for a début make a great mistake.

"One of the very important things, before they go, is to discover whether they possess the necessary equipments in voice and artistic culture for success. A great number of students go to Europe without the least possibility of succeeding, because of the lack of one or both of those requirements. Their talent often exists only in their minds, or else they are told they are ready by some teacher either to flatter or get rid of them.

Importance of Beginning Right

"Having had students come to me from all over the United States for examinations," said the teacher, "I found that almost all the troubles they have in the emission of the voice or style of singing, come from the very first instruction the young student has received. This has impressed itself on the virgin mind to such an extent that to correct it is a very hard task even for the cleverest teacher.

"Poor or incorrect instruction at the beginning brings very bad results. The pupil passes from one teacher to another correcting faults, but without much success, for the real trouble lay in the first stone of the foundation. Many people

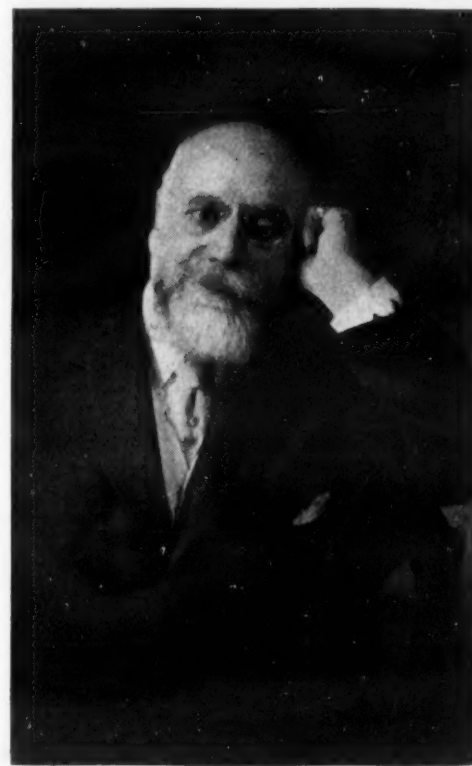


Photo by Lifshey-Anderson, N. Y.

A. Buzzi-Peccia, New York Voice Teacher

still believe that any kind of teacher is good enough for a beginner. This is a great mistake, for they have to spend just so much more afterwards, without counting all the time lost."

Mr. Buzzi-Peccia states that it is especially impracticable for the student to go to a foreign country if unacquainted with the nation and with the city which is his destination. It is especially important to have some reputable person to consult about artistic matters, to prevent young singers from falling into the hands of unscrupulous agents. He volunteers to advise any young artist who is planning to go to Italy, as he has among his acquaintances a number of reliable teachers and theatrical agents in that country.

Milhaud Postpones American Tour

Darius Milhaud, French composer who was heard in America last season, has been obliged to postpone his intended tour of this country this season, in order to supervise the production of his two ballets by the Swedish Ballet in Paris and the premiere of his opera, "La Bregis Egaree," at the Paris Opéra-Comique. Mr. Milhaud will also play his Ballad for Piano and Orchestra under the baton of Mengelberg and later in the winter will make an extensive tour of France, Belgium and England. In February he

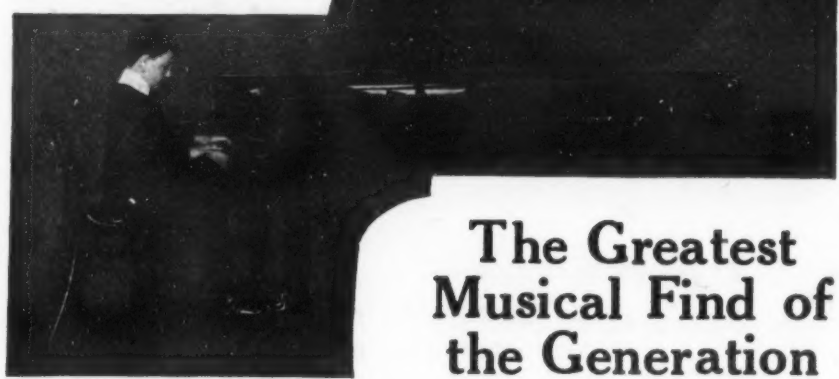
will go to his country home in Aix en Provence to work on the orchestration of his three cantatas, "The Eumenides," "Esther" and "Orphée."

McCormack to Give Classic Program

John McCormack will sing again in New York at the Century Theater on the evening of Oct. 14, presenting one of the most ambitious programs he has yet given in this country. He will sing two Bach arias, a group of Schubert songs, numbers by Elgar, Cyril Scott, Kramer and Schneider and a group of Irish songs.

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For a musical prodigy to live up to his billboard adjectives, is no easy matter these days. Shura Cherkassky has been broadcasted everywhere as a "phenomenal boy pianist" and it was both a surprise and a joy to find that he could make good.

Zoe Faber—*Boston American*.

After yesterday's recital nobody who was in the audience is likely to deny that Shura Cherkassky was born with altogether extraordinary musical gifts. He has a feeling for melody and for rhythm of a subtlety and intensity that at once lifts him above mediocrity. His mechanical dexterity is also remarkable.

Penfield Roberts—*Boston Globe*.

His music was a fragile thing, wistful, gentle, yet he played the Mendelssohn Scherzo with a finish and epigrammatic skill that is rare among concert pianists.

E. Gardner—*Boston Herald*.

So free from the usual tags of immaturity is young Cherkassky's playing, that the testimony of the eye that sees and the ear that hears him may scarcely be reconciled. Save for the seriousness of his expression, he looks no more than the eleven years with which he is credited, yet often his playing sounds as that of a skilled and ripened artist.

W. S. Smith—*Boston Evening Transcript*.

Master Cherkassky's playing is interesting because of its musical understanding, its command of the resources of the instrument, its variety of color and its rhythmical feeling. In short, because of those very qualities which make the playing of any true artist interesting.

His "Prelude Pathétique" shows a surprising originality of thought and a considerable amount of inventive skill.

Stuart Mason—*Christian Science Monitor*.

The entirely unexpected has happened. An eleven-year-old pianist, announced by press agents as "phenomenal," has proved in many respects to be so. The child in question is Shura Cherkassky, who played for the first time in Boston yesterday afternoon in Symphony Hall.

Olin Downs—*Boston Post*.

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FROM THE PRESS

Deems Taylor in New York World:

Mr. Verbrugghen made an immediate and profound impression on his hearers. Everything he does is the projection of a strong individual personality. His readings are distinguished not only by their impressively structural, almost architectural quality, but by a clarity and sharp definiteness that bespeak a clear intellect and a strong will.

Milwaukee Journal:

Mr. Verbrugghen revealed himself as a conductor of breadth and vision and of magnetic and persuasive personality. Temperament, insight, ardor and impulse belong to him superlatively, counterbalanced by poise, taste, and judgement.

Christian Science Monitor, Boston:

The Minneapolis Symphony Orchestra established its standing in Boston as one of the great orchestras of the country.

Examiner, Chicago, Illinois:

The Minneapolis Symphony Orchestra must be reckoned with as one of the leading orchestras of America.

Morning Tribune, Los Angeles:

The Minneapolis Orchestra is universally recognized as one of the greatest musical organizations of America.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Boito's "Nerone" Again Announced by Toscanini for Scala Répertoire

MILAN, Sept. 22.—Boito's almost mythical opera, "Nerone" which has been announced for production many times since the death of the composer in 1918, is again on the list of works to be given at the Scala. Arturo Toscanini, who has prepared a répertoire of novelties of unusual interest for the forthcoming season at Italy's foremost lyric theater, announces that the work will have its world première in March, 1924, with a cast consisting of Messrs. Pertile and Galeffi and Mme. Bertana. The scenery will be painted by Rota after designs by Pogliaghi.

The season at the Scala will open about the middle of November with "Aida," conducted by Toscanini and directed by Scandiani. The singers will be Mes. Rinaldi and Besanzoni, and Messrs. Lindi and Franci. The second bill will be Strauss' "Salome" followed by Riccitielli's "I Compagnacci" conducted by Vittorio Gui. The former work will be interpreted by Giulia Tess and Mr. Dolci. This combination will be directed by Dr. Lert di Francoforte, who is sharing the stage direction this season with Giovacchino Forzano. The third and fourth operas will be "Traviata" and "Lucia," the first sung by Gilda Della Rizza and Aureliano Pertile, and the second by Toti Dal Monte and Mr. Pertile. Following this will come a revival of Wagner's "Tristan and Isolde" conducted by Toscanini and with new scenery by Adolphe Appia. The cast for the work has not yet been decided upon.

Mascagni's "Iris" will come next and in turn "Il Barbiere" and Gluck's "Orfeo," with Gabriella Besanzoni in the name-part and with the choreography directed by Cia Fornaroli, who has been

studying with Jaques-Daleroze the production of the work made by him several years ago in Geneva in which several hundred dancers took part. Mozart's "The Magic Flute" will then be given and Pizzetti's "Debora e Jaele," Puccini's "Manon Lescaut," Verdi's "Falstaff" and Verdi's "Rigoletto," the last named with Carlo Galeffi in the name part.

The next novelty after "Nerone" will be Alfano's "La Leggenda di Sakuntala" which is new to the Scala, though it has been sung in other parts of Italy and in Buenos Aires. The following weeks will be taken up with standard repertoire including such operas as "Andrea Chenier," "Carmen," "Meistersinger" and various others.

It had been the intention of the direction of the Scala to give also Giordano's new work, "La Cena delle Beffe" and Zandonai's "Giulietta e Romeo," the latter a novelty here, but the composers and publishers of the operas stipulated that both works should be conducted by Toscanini, who, because already overburdened with work over new productions and revivals, was unable to undertake to conduct them.

Paris Opéra and Comique to Make an Exchange of Works

PARIS, Sept. 29.—A new departure will be made in the two opera houses this winter in the mounting of the same works at both. Wagner's "Tristan and Isolde," which has been given always at the Opéra, will be mounted at the Comique, and Gluck's "Orfeo," which has been the property of the smaller house, will be given at the Opéra. The Comique has been attempting for years to exchange Lalo's "Le Roi d'Ys" for "Roméo et Juliette," and it seems likely that the transfer will be made. Rameau's "Les

Indes Galantes" is announced at both houses. William Martin, the young tenor of the Harvard Glee Club, who recently appeared with such success as *Werther* at the Comique, is announced for early appearances as *Mylio* and in the leading rôle of the world-première of Rousseau's "Sainte Odile."

Guest Artists Add Luster to Fall Season at Charlottenburg Opera

BERLIN, Sept. 29.—A series of guest performances has recently been given at the German Opera, Charlottenburg, under the new musical director, Leo Blech. The part of *Gilda* in "Rigoletto" was sung by Melvena Passmore, soprano of the Chicago Opera, with Heinrich Schlusnus as a fine *Rigoletto*. Bernhard Bötel sang the part of the *Duke*. Hans Zanders conducted. Miss Passmore's performance was a graceful one, though not unconventional in interpretation. A series of outstanding guest performances by Mme. Charles Cahier included a very fine one in the rôle of *Amneris* in a performance of "Aida" under Blech's leadership. Vera Schwarz, who sang the title-rôle, had a reception of unusual warmth. Rudolf Laubenthal, who was scheduled to sing the part of *Radames*, was compelled by indisposition to yield to Mr. Johnson, who disclosed a voice of considerable beauty. Alexander Kipnis, bass, who will join the Chicago Opera this season, as *Ramfis*, was another member of a fine cast. A recent performance of interest was that of Puccini's "Bohème," with Alfred Piccaver, the American tenor of the Vienna Opera, as guest artist in the part of *Rodolfo*. His vocal skill is equalled by few present-day tenors. Alice Marturell, a guest, sang the part of *Mimi* and revealed herself as vocally gifted. Blech again conducted. The concert season, of much activity recently, was opened by a superb recital by Mattia Battistini, veteran Italian baritone. Gertrude Bindernagel of the State Opera gave a song program in Bechstein Hall, with George Liebling at the piano. Sigrid Onegin's recital in the Philharmonic Hall included old Italian arias, sung with much remarkable command of opulent contralto tone. Michael Raucheisen was the accompanist.

Elect Opera Singer Mayor of Town

AQUILA, ITALY, Sept. 27.—The well-known operatic bass, Nazzareno DeAngelis, has been elected mayor of Campotosto, his birthplace. He had been a member of the town council, and when he was nominated for the office of mayor, his election was unanimous, in spite of the fact that the singer pleaded that his artistic duties made it impossible for him to accept the honor. None the less, he was elected, but his duties have been arranged so as not to interfere with his musical career and he will appear during the winter at the Costanzi in Rome in "Mefistofele" and will go to Monte Carlo to sing in the revival of Gounod's "Phlémon et Baucis."

PARIS, Sept. 29.—A troupe under the direction of Léon Ardoïn, a well-known producer, has just returned from the Island of Majorca, where they filmed a picture entitled "An Idyl of Chopin at Majorca." The leading rôles were taken by Maria Dalbaicin, the dancer who created such a sensation at the Opéra last season, and Rafael Ariscan, known to the musical world as Romero Spinola. Mr. Spinola, who is a prize graduate of the Madrid Conservatory, is a specialist in Chopin, whom he is said to resemble very closely. He has composed the incidental music for the film which will be released next month.

ROME, Sept. 26.—Cimarosa's "Il Matrimonio Segreto," which was first produced in Vienna in 1792, was revived recently at the Nazionale under the leadership of Giovanni Zuccani. The cast, all of whom were excellent, included Miss Pieroni, who gave a facile and interesting performance of *Carolina*; the tenor, Paganelli; the baritone, Spadarotti, and Mr. Di Cola.

PARIS, Sept. 29.—Fernand Bourgeat having reached the age limit as secretary-general of the Conservatoire, will be retired on Oct. 1. His successor will be Jean Chantavoine.

Eleanor Spencer Makes Successful Appearance with Nauheim Orchestra



Eleanor Spencer, American Pianist, Photographed in the Garden of the Kurhaus at Bad Nauheim with Hans Winderstein, Conductor of the Orchestra, Just After Her Successful Appearance as Soloist

BAD NAUHEIM, Sept. 24.—Eleanor Spencer, American pianist, recently appeared with orchestra here under the baton of Hans Winderstein, winning unqualified approval. Miss Spencer played Liszt's E Flat Concerto with orchestra and was heard later on the program in a group of Chopin numbers. Miss Spencer will fulfill engagements in the near future in Munich and Berlin if political conditions permit, and will then go to Paris, where she will be heard in recital and with orchestra. She plans to divide her winter between Paris and London and will play frequently in both cities, and will return to the United States for a tour in the fall of 1924.

Novel Concert Given in Bruges

BRUGES, Sept. 28.—A novel idea has been carried out here recently in giving a concert of choral music to the accompaniment of the carillon of the Cathedral. The singers were placed in one of the galleries of the bell tower at a height of more than 100 feet, and a microphone was installed for instantaneous communication of the sound to the carillonneur. An enormous crowd gathered, not only from the city but from the surrounding towns and even from Brussels, to hear the concert, which was a pronounced success in every respect.

BERLIN, Sept. 29.—Max Schillings' contract as intendant of the Berlin State Opera, which extended over another year, has been renewed for five years more by the Ministry of Art, Science and Public Education. This action sets at rest a rumor that the composer would relinquish this post in the near future. Fritz Stiedry, conductor of the State Opera, has reconsidered his decision to resign his post, but will not be bound in the future by the terms of his previous contract.

VIENNA, Sept. 27.—Richard Strauss' ballet, "Whipped Cream," which the State Opera had to forego producing on account of the enormous expense, will, it is said, shortly be produced through the generosity of a group of friends of the composer who have united in raising a fund to cover the expenses.

BERGAMO, Sept. 26.—Under the baton of Tullio Serafin, Verdi's "Aida" had an inspired performance recently. The singers were Maria Llacer, who sang *Aida*, Maria Capuana, *Amneris*; Franco Corbetta, *Radames*; Mr. Tagliabue, *Amnagro*; Mr. Donaggia, *Ramfis*, and Pietro Friggi, the *King*.

HAMBURG, Sept. 29.—The approaching publication is announced of the complete correspondence of Beethoven, the editing of which was begun by Emerich Kastner and completed by Julius Kapp.



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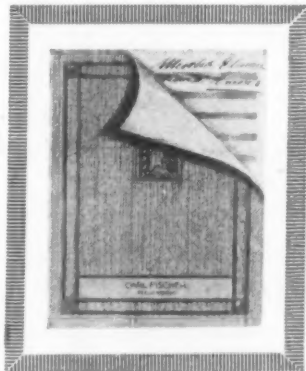
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MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
 JOHN C. FREUND, President; DELBERT L. LOOMIS, Vice-President; MILTON WEIL, Treasurer; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
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SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$3.00
For Canada.....	4.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

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NEW YORK, OCTOBER 13, 1923

THE PASSING OF PASSES

THE majority of New York concert managers have wisely decided to put an end to the indiscriminate distribution of passes for concerts and recitals. The practice had grown to such an extent in recent years that it was sometimes difficult for an artist of no sharply defined box-office value to get an audience willing to pay the amusement tax. For the débutant things were coming to such a condition that one was moved, almost seriously, to prophesy the day when it would be necessary to impale a jury or lasso the peaceful passer-by on Forty-second Street, in order to prevent the critics from turning the great occasion to the purposes of an indignation meeting.

With passes freely circulating for artists heard and unheard, one could pick and choose, and one did, and one even railed at the iniquity of an amusement tax that saved the face of the deadhead by levying a charge of ten or twenty cents, according to the value of the ticket given away. It is a fact that the man in the box-office, upon honoring a free admission order with two choice parquet seats, has been requested to hand over pasteboards for a less expensive (face value) section of the house, in order to reduce the amount of the Federal levy upon the thrifty music-lover.

To the initiated the situation had become a joke. Even at recitals by first-class artists or ensembles, excepting a few idols of the paying public, one was impelled to cast an appraising eye over the house and wonder to what extent it had been papered. How much harm the evil has wrought it is impossible to conjecture, but it is no exaggeration to say that, if continued, its effect would bring disaster.

When passes are available, the habitual deadhead considers it an imposition if he is asked to pay. He may be a true music-lover, but he has lost the

habit of making the minor sacrifice for his music, and now, we fear, he must slowly be brought back to an acceptance of the principle that if he would receive he must first pay. In the golden age of innumerable passes he has become careless of his privilege; perhaps he has scoffed at some well-meaning soprano, forgetting that after all she has sung with the best intentions in the world. Be that as it may, his sins have found him out, and he must try his pocket or forego a discourse of sweet strains.

If the managers adhere to their resolution, we shall see a real audience. On occasions it may be a little slim, but as time goes on a few more dollars may be attracted to the box-office. Certainly, with a ban on the indiscriminate giving of free music, artists who deserve more patronage will reap a benefit, and even the débutant may arouse genuine interest.

Musicians who have been acclaimed as exceptional in their class have given recitals in New York with no intention of receiving deserved payment, but merely because it is necessary to get the seal of metropolitan approval before venturing upon a tour. Passes have been largely responsible for this state of affairs, and the serious artist, sure of his gifts, will applaud their banishment.

The pass system has conferred certain benefits upon the student, but his interests will not be disregarded under the new order. A certain number of tickets will be available at reduced prices, according to report, and managers may use their own judgment in allotting tickets to be given away for début recitals. A well regulated distribution will prevent a recurrence of evils heretofore endured, and if the managers stand firmly together they will surely reap the benefits of an action long overdue.

ENGLAND IN THE BERKSHIRES

THE sixth Berkshire Festival of Chamber Music, held during the last days of September, continued the tradition which already clothes that unique event. For, young as it is, there exists a very real Berkshire tradition; a subtle something which sets that festival apart and lends it a classic air. This was England's year in the Berkshires, and the visitors from John Bull's chief island made the most of their great opportunity. Great was the prominence given the music of these our cousins, and greatly was it performed by sympathetic compatriots.

England is doing some rare things in music these days, especially in chamber music, and she deserves every reasonable encouragement. For all that, it seemed that she received just a little more than her rightful measure at this latest Berkshire Festival. Out of a total of seventeen works presented, five were English, including two new scores commissioned for this year's programs by Mrs. F. S. Coolidge, the founder and supporter of the festivals. This is rather generous, especially when it is considered that neither France nor America was represented at all on the five programs. Italy had but a single work; the balance came from Germany and England.

Criticism, however, is somewhat out of order, for the Berkshire Festival is a private event, and as such enjoys certain privileges and immunities not accorded the public variety. Still, one cannot help thinking a little wistfully that so much interest, attention, energy and skill spent, say, on American music might greatly encourage our serious composers. Perhaps they might not make so brilliant a showing as their English colleagues, although even that is by no means a certainty, but at least they would be that much nearer a great objective: justice. The American composer should not be judged without a full and fair trial, and that trial has not yet been closed.

NEW YORK is to have a large open-air theater if the plans of the Park Commissioner and other city officials interested in the project are brought to realization. A site in upper Manhattan, the beautiful section close to the Speedway and High Bridge, has been suggested, and a better location could scarcely be imagined. The announcement gives the somewhat vague information that a semi-amphitheater on more or less classic lines is contemplated, and with such a structure there should be an added stimulus for summer music, especially as the stage is to be designed for concerts and opera performances.

Personalities



Senator, Contralto and Baseball Commissioner Attend American Legion Convention

Among the visitors to a recent convention of the American Legion, held in Galveston, Tex., was Mary Jordan, contralto. The artist, who in private life is the wife of Major C. C. Cresson of San Antonio, has been the soloist at a number of Legion functions in the last few years. She is shown in the photograph (center) while in conversation with two other visitors to the convention, Senator Sheppard of Texas (left) and Judge K. M. Landis, the well-known commissioner of baseball.

Kaufmann—Minna Kaufmann recently returned from Europe with a rare souvenir of her visit to her former teacher, Marie Lehmann, in a score of "Lohengrin" which was presented to Miss Lehmann in 1873 by Richard Wagner. The volume is autographed by the composer, and bears many annotations in his handwriting.

Paderewski—The value of the hands of a famous concert pianist has been variously estimated. Ignace J. Paderewski again recently followed his familiar custom of having hands insured. The amount specified in reports from abroad, whence the artist is about to sail to begin another American tour, is \$50,000—a modest sum sufficient to provide for a fortnight's incapacity!

Gambarelli—Maria Gambarelli, dancer, who is said to hold the long distance dancing record of Broadway, has worn out 453 pairs of ballet slippers since S. L. Rothafel introduced her to Capitol Theater audiences more than three years ago. One of the youngest ballerinas and ballet mistresses in the terpsichorean world, she has danced at the Capitol four times a day for a consecutive period of three years and four months.

Heifetz—Japan's earthquake disaster has led Jascha Heifetz to postpone his concert visit to that country, on which he was preparing to depart when news of the earthquake was received. The violinist will, however, visit other parts of the Far East as scheduled, giving more than twenty concerts in China and the Philippine Islands before the first of January, when he is scheduled to return to the United States for a tour.

St. Denis—Ruth St. Denis, with Ted Shawn and the Denishawn Dancers, will give a November dance program in Elizabeth, N. J., and in so doing the artist will fulfill a long cherished ambition in revisiting the scenes of her childhood. This city is the one nearest to her birthplace, Somerville, to have a large enough auditorium for their program. It is expected that a large delegation of her former townfolk will attend the event.

Schelling-Ganz—Ernest Schelling has a new ambition to play piano in an airplane. Mr. Schelling has been doing a little flying near his home in Celigny, Switzerland, this summer, and he has asked an airplane manufacturer to equip a plane with a piano. Rudolph Ganz has the same ambition, and the two pianists have made a wager. The first to play piano in mid-air is to receive ten bottles of champagne from the loser. This wager, we understand, is payable in Switzerland.

Goldman—Edwin Franko Goldman, conductor of the Goldman Band, returned last week from a vacation spent at Bigwin Island, Lake of Bays, Canada. On the links of the Bigwin Inn Golf Course, Mr. Goldman recently made the eighth hole in one, the distance being 138 yards. This feat made him eligible for membership in the "Hole-in-One" Club of the United States and Canada, perhaps the most select and limited club in existence. Mr. Goldman possesses a medal and other gifts as evidences of this feat.

Landowska—The problem of the nationality of Wanda Landowska, harpsichord player, who is to make her first American tour this season, has caused her admirers some perplexity. To settle the question the artist has announced that she is of Polish birth, her native city being Warsaw. At an early age, however, she went to France, and has made Paris her home ever since. She has specialized in the music of such German composers as Bach, Mozart and Handel, and she has made important researches in the works of the early English school of composers for the harpsichord—thus establishing her claim to cosmopolitanism.

Point and Counterpoint

By Cantus Firmus, Jr.

Strange Disguises of Musical Instruments

CONSIDERING the great number of persons who at one time or another have ridden in a hearse, it is remarkable that a Musical Catafalque has not been invented before. Into the daily press of New York has been seeping in recent days a droll story of the enterprise of an embalmer on the East Side, who has, it is said, contrived that solemn excerpts from the hymnal shall issue from his handsome new white vehicle for the dead, surmounted by five white enameled angels. The way he has done it is by mounting a small phonograph on the front seat, the strains of which are magnified to stentorian degree by a cunningly fixed radio amplifier.

The introduction of music, this innovator admits, has had no perceptible influence as yet on the death rate of the neighborhood. But it has at least brought a gratifying amount of business to his "parlors." (This despite the frequently voiced heresy that America is not a naturally musical nation!) Lest we be castigated for presuming to jest about such a solemn subject, let us state at once that our feelings on the matter are distinctly respectful.

Since real music has penetrated the film theaters, and—through the disinterested ministrations of a fine band of artists—the penitentiaries, the Tonal Goddess has probably been looking for new worlds to conquer. Might it not be a novel idea if the muse should step into the opera house and even the concert hall? It sometimes appears as if she has stricken these residences from off her visiting list!

Schönbergian Smoking Sets

WE have got used by now to seeing phonographs which to the unwary appear to be innocent billiard tables and gas ranges. The Period Furniture School has had to contend with a more utilitarian group of designers. These, abetted by the shrinking size of metropolitan apartments, have aimed at turning out boot-jacks and egg-beaters which can be made to project the strains of "Vissi d'arte."

In Central Europe brains have been honed at work to contrive objects of trade which might lure a few merciful American dollars. The latest is a smoking stand in handsome Flemish oak which contains a record cabinet and a phonograph. Thence ultra-modern Austrian dîners may emanate while the meerschaum steams.

Some of the tunes which might

accompany the use of different brands of tobacco occur to us:

Duke's Mixture—"La donna è mobile" from "Rigoletto"

Egyptian Deities—"O Isis and Osiris" from "Magic Flute"

Piedmont—"Home to Our Mountains" from "Trovatore"

Serene Mixture—"Sweet and Low" from "The Land of the Sky-Blue Water"

Camel—"On the Road to Mandalay" from "The Land of the Sky-Blue Water"

Prince Albert—"For He's the Ruler of the Queen's Navee" from "Pinafore"

Trumps

WHEN Tamaki Miura, as the hapless, broken *Butterfly*, invited the *Suzuki* of the cast the other night at the San Carlo Opera to tell her how soon starvation must overtake the household, there was a diamond ring glittering on her finger. Which goes to prove that Japan is not yet civilized enough to have pawnbrokers!

Pebbles and Mr. Padiwisky

THE *Supervisors' Service Bulletin*, which supplies valuable information on compositions to its readers, recently received the following request:

"Do you keep 'Polished Pebbles'? If so, send me twelve."

Another reader wrote as follows:

"I am looking for somebody's works. Will you please send me a copy of (blank) works?"

A request for further information from the correspondent brought this plea:

"I want Padiwisky's works. I did not know how to spell Padiwisky, so that is the reason I did not say whose works I wanted." Which is nothing less than logical!

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Flat Choir Singing

Question Box Editor:

I conduct a boy choir in a small Episcopal church and am frequently annoyed by rehearsal by faulty pitch in chorus singing while the individual boys sing perfectly in tune. Can you suggest the cause of the trouble and a remedy? D. Chicago, Ill., Oct. 7, 1923.

Flat singing in chorus may be due to number of causes, such as dragging rhythm, close, damp weather, general fatigue, a stuffy choir-room, too much drill on ascending scales and so on. Keep your tempos brisk. If flatness is persistent, try transposing the music up a semi-tone. Open all windows in choir-room for five minutes every half hour during rehearsals regardless of the weather. Vocalize on descending scales. Drill on chromatic scales, paying especial attention to intonation. If the flatness is the fault of one or two voices, you can get it out by having the boys sing in quartets until you find the guilty one.

Ornaments in Haydn Song

Question Box Editor:

Will you please tell me how to sing the ornaments in "My Mother Bids Me Bind My Hair," taking the line beginning "Tie my sleeves with ribands rare" as typical? D. D. D.

Little Rock, Ark., Oct. 4, 1923.

Use the long appoggiatura on "rare," the double acciaccatura on "lace" in the following line and the long appoggiatura on "budice."

The Svendsen "Romanza"

Question Box Editor:

I have heard that the Svendsen "Romanza," Op. 26, for Violin and Piano, was originally a song. Is this true? S. M.

Davenport, Iowa, Oct. 5, 1923.

No. It was, however, written originally for violin and orchestra.

Varia

Question Box Editor:

1. I understand that Blanche Marchesi taught at the Naples Conservatory about 1906 and that Rosa Raisa was one of her pupils. Is this true? 2. What has become of Beth Lydy, who sang in Lehar's "The Star Gazer"? 3. Will you kindly indicate the pronunciation of the following names in Lehmann's "The Persian Garden," "Jamshyd" and "Bahram"? J. H. S.

East Boston, Mass., Oct. 6, 1923.

1. So far as we know, Mme. Marchesi never taught at the Naples Conservatory. Rosa Raisa's teacher in Naples was Barbara Marchisio. Perhaps the similarity of the names has caused the misunderstanding. 2. We have no knowledge of Miss Lydy's whereabouts. 3. "Djamshidd" and "Bar-romm" both accented on last syllable.

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Question Box Editor:

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E. R. S.

New Brunswick, N. J., Oct. 7, 1923.

No. This is strictly against the law.

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Copyrighting Manuscripts

Question Box Editor:

1. Is it possible to have a manuscript

copyrighted before sending it to a publisher? 2. Do many composers follow this plan? 3. How is a copyright obtained? X. Y. Z.

New Brunswick, N. J., Oct. 7, 1923.

1. Yes. 2. Probably not. If one deals with a publisher in good standing it is not necessary. 3. Write to the Register of Copyrights, Congressional Library, Washington, D. C., for application blanks.

Contemporary American Musicians

No. 296

Enrichetta Onelli

ENRICHETTA ONELLI, soprano, was born in Gloucester County, Va.

When she was a small child her parents

moved to Milwaukee.

She was educated in private

schools in Milwaukee

and when about four years

old began the study of the piano

and a few years later harmony and

solfege. Mme. Onelli's first vocal

lessons were with Ernest Catenhusen

at the age of seventeen. About this

time she was soprano soloist at

Emmanuel Presbyterian Church, her

father being solo baritone in the same

quartet. She also sang leading rôles in

amateur productions of Gilbert and Sullivan

operas. In 1907 Mme. Onelli moved to

Birmingham, Ala., and opened a studio,

also filling the solo soprano position at

the Church of the Advent. In June, 1909,

she went to New York and studied with

Dudley Buck and the following October

went to Paris. Her first studies in

singing abroad were with Jacques Bouhy

and at the same time she studied

mise-en-scène with Valdéo. After a few

months Mme. Onelli went to Jean de Reszke,

studying acting with Villani and

singing in concert at the Salle des Agriculteurs

and the Salle Gaveau. Her

operatic début was made at the Teatro

Reggio in Turin April 18, 1910, as

Micaela in "Carmen." She also sang

Mimi in "Bohème," Inez in "L'Africaine"

and Santuzza in "Cavalleria Rusticana."

The following season she sang nine per-

formances of Santuzza and nineteen of

Marguerite at Catania, going from there

to Bari, where she sang leading lyric

rôles, and in January, 1910, sang ten per-

formances of Santuzza under Mascagni's

bâton at the Costanzi in Rome. Follow-

ing this she studied the leading soprano

rôle in "Andrea Chenier" with the com-

poser and appeared in it during a gala

season in Mantua and later sang in

Reggio-Calabria and Naples. In March,

1911, Mme. Onelli joined the Quinlan

Opera Company for its colonial tour,

singing in South Africa and Australia in

leading lyric rôles. Returning to Eng-

land the following November, she sang in

the larger provincial English cities and

in Dublin. In February, 1913, Mme.

Onelli returned to the United States and

on May 4 of the same year married

Edgar Schofield, baritone. Mme. Onelli

and Mr. Schofield then toured in joint

recital, going as far as the Pacific Coast.

Mme. Onelli was engaged for twenty

weeks at the Royal Khedival Opera at

Alexandria, Egypt, and seven weeks at

the Théâtre des Champs-Élysées in Paris,

but the war necessitated the cancelling

of both engagements. She made a tour

of the United States in concert during

the winter of 1917-1918 and gave numer-

ous joint recitals with Mr. Schofield.

Mme. Onelli has recently been a pupil of

Eleanor McLellan. She devotes her time

to concert work and to teaching.

Proper Use of Falsetto and Humming Relieves Vocal Strain, Says A. E. Ruff

Vocal Breakdown May Be Averted by Correct Muscular Control, Declares New York Voice Specialist — Practice Will Bring About Suppleness and Resilience of Vocal Muscular System — Gaining True Relaxation in Singing

YEARS of experimentation in vocal defects and an extensive study of singers has led to the development of a method for the restoration of the vocal muscular system, according to Albert E. Ruff, voice specialist, who will be permanently situated in his Sixty-seventh Street studios this season. For the last two years Mr. Ruff has been engaged as voice specialist for Geraldine Farrar, who has enthusiastically praised the assistance he gave her during her last season at the Metropolitan Opera, and on her concert tour of last year.

Mr. Ruff, who was born in Glasgow, Scotland, began his musical studies at an early age in Germany, devoting himself to study of the violin. He was one of the students of the Royal Conservatory of Leipzig to be chosen for an appearance as soloist with the Gewandhaus Orchestra. Meanwhile he studied piano with Jadassohn, counterpoint with Ernst Richter, composition with Reinecke, and voice with the exponent of the old Italian school, Schieman Regan. It was at this time that his attention turned seriously towards singing, his later studies being undertaken with the throat specialist, Dr. Carl Ludwig Merkel.

Studied "Voice Breakdown"

From his association with this master Mr. Ruff gained a scientific knowledge of the why and wherefore of "voice breakdown," and his later years were devoted to a study of the conditions that brought about this sudden failure of voice at the height of a singer's career. During forty years of teaching he has accumulated data regarding the ailments of the voice, and in a volume soon to be

published Mr. Ruff will present his theories. One of these is that humming and a proper use of falsetto will restore to the artist a normal use of his vocal cords.

"The intimate connection between these two actions has long been recognized," declares Mr. Ruff, "and both are of the greatest value to the singer when done correctly. The falsetto, properly used, is not a false tone; but neither the falsetto nor the hum should be used for the development of a tone. Their use is to give the necessary relaxation to the vocal cords. When a tone is sung *ppp* only the edges of the cords vibrate; they are in their thinnest possible condition. When this is done with complete relaxation the tone resembles the sliding of a boat from a sandy beach into the water. There is no trace of jar; and so should the tone slide from its true or body tone into falsetto. Many singers content themselves by producing this tone as softly as they can, without bringing

the edges of the cords into independent action. But in such a case the muscles are still taut and tend to tire, rather than to relieve the strain.

Muscular Control Necessary

"Ultimately this strain prevents the singer from bringing about the various gradations of soft singing, and he is compelled to force his tones. With proper rest the vocal cords will never require forcing, and the voice will last as long as the singer is physically fit.

"It is evident that the singer should be able to go from the falsetto into the true body tone. This should not be attempted until he has full command of the first process, as increased pressure may be brought to bear on the edges of the cords, instead of the entire tissue swelling to produce the necessary volume of tone. This leads to the disagreeable sound commonly known as 'falsetto.' Proper practice in both directions will lead to the muscles becoming resilient and supple. It is the correct action of the muscular system that is of first importance to the singer; then may come the development of overtones in the resonance chambers, and the seeking for beautiful quality, timbre and color."

E. R.

St. Louis Musicians' Guild Holds First Business Meeting

ST. LOUIS, Mo., Oct. 6.—The Musicians' Guild of this city, of which Leo C. Miller is president, held its first business meeting recently. Plans were completed for a regular meeting at the Artists' Guild on the second Sunday of each month. Local and out-of-town artists will present programs of music and speakers of note will be heard on various subjects vital to the musical profession. Any out-of-town musician is welcome at these meetings. Coincident with this meeting came the announcement that the first of a series of piano recitals under the auspices of the Piano Teachers' Association will be that of Mme. Carreras at the Sheldon Auditorium on Oct. 26. So great was the success of these recitals last year that it will be continued, and both Dohnanyi and Rosenthal will appear later in the season. Ottmar Moll is president of the Association, which consists entirely of the piano teachers of the city.

HERBERT W. COST.

Marine Band Makes First Appearance in Atlantic City

ATLANTIC CITY, N. J., Oct. 6.—The United States Marine Band, William H. Santelmann, conductor, appeared for the

first time in this city in two concerts at the Globe Theater on the afternoon and evening of Sept. 26. The playing of the band showed technical finish, velvety richness of tone and a remarkable smooth and refined ensemble. Arthur S. Witcomb, cornetist, was the soloist at the afternoon performance and was warmly received by a large and enthusiastic audience. Mr. Santelmann conducted with dignity and musical understanding.

STAMFORD, CONN.

Oct. 6.—Mischa Elman, violinist, appeared in a recital in the Stamford Theater on Sept. 27. He was assisted in his first number, Brahms' Sonata, Op. 78, by Liza Elman, pianist. Other numbers were Bruch's Concerto in D Minor, "Etchings" by Albert Spalding and numbers by Medtner, Selim Palmgren, Loesser, Tchaikovsky, Auer and Paganini. He was accompanied by Josef Bonime.

J. W. COCHRAN.

Gilbert Ross Begins Concert Season in Madison, Wis.

MADISON, Wis., Oct. 6.—Gilbert Ross, violinist, opened the concert season here on Sept. 25 in a recital at Christ Presbyterian Church. This was the first of a series of concerts to be given under the management of Adrian Scolten. Mr. Ross played the Mendelssohn E Minor Concerto and short pieces by Cecil Burleigh, Schumann, Pugnani, Paganini and others. Lowell Townsend was the accompanist.

CHARLES N. DEMAREST.

Harriet Ware's one-act opera, "Udine," will be presented in a program before the Richmond, Va., Women's Club on Feb. 4.

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NEW SYMPHONY FOR KANSAS CITY, KAN.

F. A. Cooke Will Conduct Orchestra Sponsored by the Choral Club

KANSAS CITY, KAN., Oct. 6.—A new symphony has been founded in this city. The project was discussed at meetings of the executive board of the Civic Choral Club on Sept. 22 and 26, and the establishment of the orchestra is practically assured.

The Choral Club has pledged its support to the venture if a nucleus of thirty players can be obtained, and almost thirty have already signed. Wilbur

Weston, president of the Choral Club, and Earl Rosenberg, conductor, have expressed themselves in favor of the proposal.

Frederick A. Cooke will conduct the new orchestra, which will give concerts and also accompany the performances of the Choral Club. The orchestra will meet on Oct. 4 at the Central Avenue Methodist Church to begin rehearsals with "The Messiah" and the music for the first orchestral concert. Roy Rawlings has been the prime mover in the project for the organization of the orchestra, as he was in the formation of the Civic Choral Club. A. C.

Walter Greenwood, baritone and teacher of Boston, has gone to Elm College in North Carolina, where he will again head the vocal department. His time at the college for the season has been completely filled.

Jeanne de Mare Promotes Modern American Music in Lecture-Recital Tour



Photo by Charlotte Fairchild
Jeanne de Mare

Jeanne de Mare, lecturer-pianist, will be heard this season in a series of recitals in Chicago, Boston, St. Louis, Philadelphia, Washington, D. C., Pittsburgh, Cincinnati and New York. Miss De Mare's programs will be devoted to modern music of the French, Russian, and American schools. A feature of the series will be an illustrated talk on "Present Day Tendencies in Music," in which she will interpret some of the best known works of living American and European composers.

Miss De Mare is a daughter of the French artist, T. de Mare, and her mother was the daughter of the American portrait painter, G. P. A. Healy. Her bringing up was in the midst of the artistic life of Paris, where she imbibed a love for modern forms of art, both in music and allied subjects. She has toured frequently in Europe, and in the last few seasons has won high praise for her causeries in this country. Among those who have appeared in recital with her are John Barclay, baritone; Eva Gauthier, Barbara Maurel, Frederick Bristol and Gabriel Grovlez, French composer.

Grace Wood Jess, folk-song singer, opened her fall tour in Medford, Ore., on Oct. 12. Other October bookings include concerts in Eugene, Oct. 16; Salem, 18; Portland, 23; Seattle, 26; Victoria, B. C., 29, and Vancouver, 31.

Andrew Haigh, pianist, will make his New York debut at Aeolian Hall on the afternoon of Oct. 24.

Murry Cannon, soprano, has been engaged by Arthur Hammerstein for a part in his production of the musical comedy, "Plain Jane." Miss Cannon is a pupil of William Simmons.

Mrs. J. Harrison-Irvine, vocal and piano teacher, has reopened her New York studios after an absence of three months in Europe.

Estelle Glenora Hutchinson, teacher of singing, has reopened her New York studios. She has also resumed teaching in Springfield, Mass.

The Musical Mutual Protective Union, Local 310, of New York, will hold an election of officers at its headquarters on Oct. 11.

Isidore Luckstone, New York teacher of singing, has opened new studios at 200 West Fifty-seventh Street.

Richard Crooks will make his first appearance with the New York Oratorio Society as a soloist in "The Messiah" at Carnegie Hall on Nov. 21.

Mme. Claussen Acclaimed in Stockholm

Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, achieved a significant success in her recital in

Stockholm, Sweden, on Sept. 18, and again at the Royal Opera in a performance of "Die Walküre" on Sept. 25, according to a cable received last week by her managers, Haensel & Jones. Mme. Claussen will remain abroad until the first of the year, appearing in concert and opera in cities of Norway, Sweden, Denmark and Germany.

Foreign Brevities

DRESDEN, Sept. 30.—Wilhelm Rode of Munich, in a recent guest appearance in the title-rôle of Wagner's "Flying Dutchman" at the Dresden Opera, made an excellent impression. Charlotta Viereck was a sympathetic Senta and Curt Taucher of the Metropolitan an effective Erik. Fritz Busch conducted. An enthusiastic ovation was given Miss Viereck and Mr. Rode at the close. Johannes Sembach, formerly of the Metropolitan, was heard as guest in the rôle of Dimitri in a recent "Boris" performance.

MARGATE, Sept. 29.—The third music festival was given here recently before large audiences. Among the composers who conducted their own works were Gustav Holst, Wilfrid Sanderson and Eric Coates. Other conductors were Sir Landon Ronald and Bainbridge Robinson. Soloists included William Primrose, violinist; Olga Haley, contralto; Olive Sturgess, soprano; Herbert Heyner, bass; Frank Mullings, tenor, and Guilhermina Suggia, cellist.

KIEL, Sept. 25.—Korngold's "Tote Stadt" served to open the opera season at the City Theater recently, under the direction of the new intendant, Hans Brockmann. The part of Paul was sung as guest by Richard Schubert, tenor, who sang with the Chicago Opera in the United States several seasons ago. A new production of Strauss' "Rosenkavalier" was subsequently given.

BERLIN, Sept. 30.—Michael Bohnen of the Metropolitan Opera, New York, will create the title-rôle in the world première of Reznicek's new opera, "Holofernes," which will be given at the German Opera House, Charlottenburg, in the first half of the coming season. The libretto was written by the composer and is based on Hebbel's poem, "Judith."

BERLIN, Sept. 30.—Fritz Busch of the Dresden Opera has declined an invitation to conduct the whole series of concerts by the Berlin State Orchestra because of conflicting engagements. He will, however, conduct five concerts to be given at the State Opera in the second half of the coming season.

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OREGON TEACHERS TO HOLD CONTESTS

State Association Will Award
Student Prizes—Artists
Heard in Portland

By Jocelyn Foulkes

PORTLAND, ORE., Oct. 6.—At the September meeting of the Portland branch of the Oregon Music Teachers' Association George Wilber Reed, announced the plans of the committee appointed to arrange a contest among students of voice, violin and piano. This will be conducted by the State Association at its annual convention in November. An anonymous donor will provide money for the prizes to be awarded to the successful contestants.

Lillian Jeffrey Petri, president of the State Federation of Music Clubs, told why Portland was chosen, at the National Federation Convention held at

Asheville in June, as the place of the National Convention in 1925. The argument presented was that Portland needed the convention, since the Northwest as a whole was one of the least musically developed sections in the United States. Mrs. Petri also made and asked for suggestions as to means of financing the convention.

A new member of the Portland teaching fraternity, Arcady Kaufman, pianist, played Chopin's Scherzo in B Flat Minor and a Grieg Ballade. Kathryn Crysler Street, the new president of the district, presided. The new by-laws were discussed.

Margaret Matzenauer, contralto, and Clarence Whitehill, baritone, were heard in the first of ten subscription concerts under the direction of the Elwyn Concert Bureau on Sept. 28. A large audience expressed enthusiasm for an exceptional program made up of excerpts from Wagner operas and groups of French, German and English songs. Among the encores was the duet, "La ci darem la mano," from Mozart's "Don Giovanni," sung by Mme. Matzenauer and Mr. Whitehill after the final number, and a duet from Donizetti's "Favorita." George Vause's accompaniments contributed to the success of the concert.

New School of Music and Drama Opens in Berkeley, Cal.

BERKELEY, CAL., Oct. 6.—The California Institute of Music and Drama held its opening reception and concert recently in the ballroom of the Hotel Claremont. This new venture is sponsored by the Chamber of Commerce, with Berkeley's mayor as a member of the directors' board. The faculty includes Elizabeth Simpson, Mr. and Mrs. de Grassi, Elena Manakin, Eleanor Warring Burnham and a group of younger musicians as assistant teachers. As time and need arises new departments will be added. At the reception Mme. Manakin sang the "Romeo and Juliet" Waltz Song and a group of Russian folk-songs. Mrs. Burnham, who heads the dramatic section, gave several small numbers and closed the program with a reading, in costume, of "The Wandering Jew." Faculty and student recitals are planned for each month. A. F. SEE.

Wichita College of Music Opens New Building

WICHITA, KAN., Oct. 6.—With an impressive program beginning with the singing of "America" by the audience, a dedicatory prayer by Dr. Walter Scott Priest and an address by former Governor Henry J. Allen, the Wichita College of Music and Dramatic Art recently opened its new building. The college was founded in 1906 by Theodore Lindberg, its present owner and president. The building, which is of two stories in height and built of dark red brick with stone facings, is equipped with a fine recital hall with a stage for musical and dramatic performances, two concert grand pianos and a two-manual pipe organ. Members of the faculty gave a series of recitals and dramatic entertainments lately. T. L. KREBS.

Hans Barth Acclaimed in Trenton

TRENTON, N. J., Oct. 6.—Hans Barth, pianist, appeared for a week recently at the Capitol Theater, which is on the B. F. Keith's circuit, and played the Tenth "Hungarian Rhapsody" of Liszt. Mr. Barth appeared under the auspices of the G. A. Barlow's Sons' Music House. He was enthusiastically received by large audiences. FRANK L. GARDINER.

MARINE BAND PLAYS FOR WILMINGTON COMMISSION

Two Concerts Given on duPont Estate for
Fund to Further City's Musical
Interests

WILMINGTON, DEL., Oct. 6.—Between \$1,300 and \$1,500 was earned for the Wilmington Music Commission by the concerts given on Tuesday afternoon and evening by the United States Marine Band at "Longwood," the estate of Mr. and Mrs. Pierre S. duPont, near Kennett Square, Pa. The money will be devoted by the commission to advancing the interests of music generally and establishing a music center for teaching children of the city at nominal rates. Mr. duPont paid the entire expenses of the concerts, which were largely attended.

The new music center will be established in the old Town Hall, a historic building now used as headquarters of the Wilmington Community Service. Former Mayor LeRoy Harvey, chairman of the Music Commission, was in general charge of the sale of seats for the affair. The band won much applause by its performances and received numerous encores. THOMAS HILL.

Middleton's Son Enrolls at His Father's College as Vocal Student

CHARLES CITY, IOWA, Oct. 6.—Arthur Middleton, Jr., only son of Arthur Middleton, bass-baritone, has registered this fall for the study of vocal music at his father's Alma Mater, Simpson College at Indianola, Iowa. He enrolled at Simpson College at the request of his father. The young man, who has a fine baritone voice, has already sung in public in Chicago. He will study with Bernhard Bronson, head of the vocal department of the Simpson College Conservatory, and will also take a course in the liberal arts department. BELLE CALDWELL.

Casella Work to Have Hearing

Alfredo Casella's Italian Rhapsody for Orchestra is scheduled for a first performance by the Los Angeles Philharmonic this season. The work, which belongs to Mr. Casella's second creative period, was composed in 1909, and is considered one of his most effective compositions. The composer will return to America a year hence for his third tour.

Mrs. Frank P. Hoffman Addresses Committees of Iowa Federation

CHARLES CITY, IOWA, Oct. 6.—At a meeting of directors and committees of the Iowa Federation of Women's Clubs held recently in Des Moines, Mrs. Frank P. Hoffman of Ottumwa made an address advocating the study of instrumentation. Mrs. Hoffman said that it was the work of the committee in the music division to disseminate knowledge of music through the schools.

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New Washington Club Starts Career
WASHINGTON, Oct. 6.—The Orpheus Club of Washington, formed late last season to study the music of modern com-

posers, gave its first program on Oct. 2, at the studio of LeRoy H. Lewis, who is a member of the club. Only members are permitted to hear these programs, which are in the hands of a committee of three, of which Katherine Brooks, soprano, is chairman. The first program was devoted to American music, and was given by Miss Brooks, Mildred Kalb Schulze, pianist, and LeRoy H. Lewis, baritone.

was assisted by Sally Spencer Klump, soprano. Mrs. Howard Cleveland, president of the Society, outlined plans for the year and talks were given by the following guests: Mrs. W. J. Milligan, president Lowville Choral Club and vice-president Northern New York Federation of Women's Clubs; Mrs. G. D. Hewitt of Carthage and Mrs. William C. Crouse of Utica.

WILHELMINA WOOLWORTH KNAPP.

the department of piano and theory at Rockford College. He will succeed Mrs. George Nelson Holt, for a number of years director of the music department, who is retiring to devote her entire time to study and composition. Mr. Willgeroth, who is a native of New Hampshire and had his preliminary study in this country, was graduated from the Dresden Conservatory in 1917 and studied in Berlin from 1919 to 1922. He was organist of the American Church of St. John in Dresden, and when his teacher, Dr. Alexander Wolf, retired, he was asked to take his place on the faculty of the Conservatory. He made concert tours in Europe with Käthe Rethberg, pianist and sister of Elisabeth Rethberg, soprano of the Metropolitan. The College announces the reappointment of George Nelson Holt as professor of voice; Ludwig Schmidt, professor of violin; Laura Grant Short, professor of organ, and Virginia G. Estill, instructor in voice.

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"Evelyn MacNevin is a young singer with a contralto voice of fine volume and golden quality."—*New York Times*.
"She sang with glorious freedom of expression."—*Toronto Daily Star* (By Augustus Bridle).

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Watertown's Morning Musicales Begin Season with President's Day

WATERTOWN, N. Y., Oct. 6.—The Morning Musicales, Inc., opened their season with the Annual President's Day on Oct. 1 at the residence of Mrs. Harold Remington, about 250 of the 400 members being present. The guest artist for the day was George MacNab, pianist, from the Eastman School of Music. He

From Job of Cabin Boy, Kelly, a Gallo "Find," Becomes Opera Tenor



© Underwood & Underwood

Patrick Kelly, Tenor

Patrick Kelly, tenor, who is appearing on tour this season in the "Blossom Time" production, is a "find" and protégé of Fortune Gallo, impresario of the San Carlo Opera Company. Mr. Kelly is a native of Australia, but through his love of adventure and the sea, shipped as a cabin boy on a sailing vessel, and for several years visited many parts of the world. Finally, he landed in Seattle, where he got a job in the shipyards. His ability to sing made him something of a local celebrity, and when the San Carlo Company visited Seattle two and a half years ago, Mr. Gallo heard him, and insisted upon his coming to New York to prepare for a stage career. Hesitating at first, he decided to accept Mr. Gallo's offer and set out for New York. He has studied for the last two years with Arthur Phillips.

Alfred O. Willgeroth Joins Faculty of Rockford College

ROCKFORD, ILL., Oct. 6.—Alfred O. Willgeroth has been appointed head of

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ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo.; classes held monthly throughout the season.

MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio; Normal Class, July, 1924.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Wichita, Kansas, October.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

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CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal.

MRS. T. O. GLOVER, 1825 Gorman Ave., Waco, Texas.

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MRS. WESLEY PORTER MASON, 5011 Worth St., Dallas, Texas.

VIRGINIA RYAN, 940 Park Ave., New York City. Class October 19.

ISABEL M. TONE, 469 Grand View St., Los Angeles, Cal.

MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

Panorama of the Week's

Europe's Hysterical New Music Presages World Tragedy, Thinks Frederick Stock

CHICAGO, Oct. 6.—The new music of Europe is a reflex of the post-war hysteria, being piquant, effervescent and fidgety, Frederick Stock, conductor of the Chicago Symphony, said on his return to Chicago Monday. The music is swift and indefinable, he finds, and the frenzy of the weird and fantastic dances is a manifestation of the tragedy that menaces the world. The same manifestations are to be found, he continued, in the colorfulness and daring of women's dress.

"The futurists," Mr. Stock said, "are creating music in what may be called 'tri-tone' or 'triple tone.' In it the multiple changes are so swift that the human ear must become far more sensitive than it now is before this music can be assimilated and understood. The futurists do not limit themselves to chromatics or half-steps. They use three or four different intervals.

"If this innovation succeeds it must revolutionize the whole music world, for even the writing of the 'tri-tones' makes new notations necessary to distinguish the new and different intervals. The piano would have to be put aside. It is a rigid instrument, limited to the chromatics.

"The music of the 'tri-tone' composi-

tions is so difficult that now it can be played only by a small group of instruments, as in chamber music. An interesting attempt to give a choral composition with these new intervals and notations is to be made soon at Frankfurt."

A brilliant example of the futurist schools is a new symphony by Schönberg, which Mr. Stock has brought back with him from Austria. It is the most modern work thus far created, he says, and is written for a very small number of orchestral instruments. Austria, he added, is producing the most eccentric of the futurist compositions.

"Among other works I obtained in Austria," Mr. Stock said, "are a small group of short pieces by Alban Berg, and a very modern symphonic fantasy by Anton von Webern. I have a new symphony by Arnold Bax. This is brilliant and very dramatic. From England my collection includes a composition by Eugene Goossens, and from Italy I obtained an effective new symphony by Ottorino Respighi. The Respighi symphony is not strikingly modern, but is distinctly Italian and of fine sympathetic quality. France supplies some of the works of 'The Six' composers, which are new to Chicago. I have a suite by Milhaud, a short piece by Erik Satie and one by Honegger."

F. W.

MEXICO CITY POLICE BAND BEGINS CONCERT SEASON

Velino Preza Leads Southern Organization Through Three Interesting Programs

CHICAGO, Oct. 6.—The local concert season was opened on Sunday afternoon by the Police Band of Mexico City. The concert was given in the Studebaker Theater, and two additional concerts were given on Monday and Tuesday evenings in Orchestra Hall.

Velino M. Preza, leader of the band, appeared to be a conductor and composer of much talent. The band, numbering sixty men, played with military precision, and the tone color was good. The band, in an extra number, played American jazz musically, with sharp rhythmic accent and genuine musical feeling, instead of blatantly, noisily, stridently, as is the American way of playing such music.

A "Mexican Rhapsody," by Mr. Preza, was a compilation of Mexican tunes, in which the different instrumental groups had opportunity to show their qualities. The rest of the first program was a judicious mixture of popular and classic music. Preza's "Cuarto Poder" March, included in two of the three concerts, was well liked. Several of Preza's works were played.

F. W.

SCHOOL FORMS ORCHESTRAS

Junior and Senior Ensembles Started at Sherwood School

CHICAGO, Oct. 6.—The Sherwood Music School has formed two orchestras: a junior orchestra and a senior orchestra. The first is for children and the second for adult players. The announced purpose in forming the orchestras is to give pupils of the school the advantage of orchestral experience, and at the same time afford young artists opportunities to appear in public as soloists with a symphony orchestra, and also make it possible for young composers to have their orchestral compositions performed.

Both orchestras are conducted by P. Marinus Paulsen, widely known conductor, and winner of the Balaban and Katz \$1,000 prize for the best symphonic work by an American composer. Rehearsals have already started with a large number of players in attendance.

The extension department of the Sherwood Music School has brought the advantages of metropolitan musical training to more than 25,000 students, living in thirty-nine States, without the necessity of leaving their homes. The Sherwood Children's Chorus and Sherwood Choral Society have brought annually to hundreds of children and adults the benefits of singing in a large choral organization, with the broad training given by this experience.

Sherwood Chorus Begins Rehearsals

CHICAGO, Oct. 6.—The Sherwood Choral Society has begun rehearsals, marking the opening of its second season. Although the organization has been in existence only one year, it has accomplished much, for instance, the production of Coleridge-Taylor's "Death of Hiawatha" at the concert given at the close of last season. More than thirty voices have been added since then. In the coming season, the society will again be conducted by Daniel Protheroe.

Musicians Want Co-operation for Public School Music

CHICAGO, Oct. 6.—The Society of American Musicians, taking note of the school board's announcement that there will be a new superintendent of schools in Chicago after the present superin-

tendent's term expires in December, this week passed the following resolution: "If a change of superintendents is to be made, we, the Society of American Musicians, favor a superintendent who has a sympathetic attitude toward music, who will help connect the music of the public schools with such civic institutions as the Chicago Civic Orchestra, the Civic Opera and other musical activities, and who will give a courteous hearing and consideration to recommendations made by the Society of American Musicians and other leading musicians of the city, and will react to them."

Zack and Nelson Heard in Recital

CHICAGO, Oct. 6.—The combination of 'cello and organ is a welcome change from the 'cello-piano combination usually heard, provided that the innovation is not repeated too often. Arthur Zack, 'cellist, gave an unusually interesting recital in Kimball Hall Wednesday evening, with accompaniment on the organ, artistically played by Edgar Nelson. The organ more nearly approached the orchestra than the ordinary piano accompaniment, and the novelty was refreshing. The program was scholarly, both in matter and in performance, including Boellman's Variations Symphoniques, Lalo's concerto, and a Bach suite for 'cello, unaccompanied. The two artists were in excellent rapport, and the program was thoroughly enjoyable.—F. W.

Blind Girl Wins Prize

CHICAGO, Oct. 6.—To Frances McCollin of Philadelphia has just been awarded the W. W. Kimball prize of \$100 by the Chicago Madrigal Club, in the club's twenty-first annual competition. The prize was given for the best madrigal setting of a poem. The judges were Howard Wells, Thomas Pape and D. A. Clippinger. Honorable mention was given to Louis Victor Saar of Chicago and Howard Gordon Bennett of Harvard University. The winning composition will be sung by the Chicago Madrigal Club at its concert next March. Miss McCollin is a blind girl. She won the Madrigal Club prize in 1918, when the poem was "Nights o' Spring," by Bertha Ochsner of Chicago.

Wagnerian Opera Changes Theaters

CHICAGO, Oct. 6.—The Wagnerian Opera Company, which is to give a fortnight of German opera in Chicago, beginning Oct. 28, has been forced to change from the Studebaker Theater, in which subscription seats had been sold, to the Great Northern Theater. The play, "Up She Goes," which was to have occupied the Studebaker Theater until the Wagnerian Opera Company could take possession, has failed to draw as well as was expected, and will therefore complete its run on Oct. 13 instead of Oct. 27. The Schuberts, rather than let the theater be idle two weeks, have booked another attraction for an indefinite run, and the Wagnerian company, in consequence, has been obliged to change to another theater.

Chicago Civic Trio Plays

CHICAGO, Oct. 6.—The Chicago Civic Trio: Mildred Brown, violinist; Goldie Gross, 'cellist; and Dorothy Bell, harpist, opened the meeting of the Nineteenth Century Club on Monday in the First Congregational Church of Oak Park. Trios by Mozart, Kreisler, Glazounoff and Chopin were played, also solos by each member of the trio, and by Florence Henline, accompanist.

Music Memory Contests Initiated

CHICAGO, Oct. 6.—Holstein Park Recreation Center has begun music memory contests as part of the activities of the music department. The orchestra and soloists at the first concert, Friday night, gave selections from the works of Beethoven, Schubert, Tchaikovsky, Offenbach, Verdi, Strauss, Mascagni, Dvorak, Handel, Flotow, Massenet, Nevin, Rubinstein, Paderewski, Suppé, Grieg, Rachmaninoff, Scharwenka, Drdla, Wagner, Chaminade, Gounod, Bizet, Mendelssohn, MacDowell, Schumann and Donizetti. The sheet music and phonograph dealers of the community have offered prizes for those who, at the close of the concerts, turn in the most accurate list of the compositions played.

Two Recitalists in Joint Appearance

CHICAGO, Oct. 6.—J. Burlington Rigg, baritone, assisted by Frank Polesny, violinist, and a band of 100 youthful Scotch dancers, won the applause of the audience at Orchestra Hall Wednesday night. Rigg sang several ballads, with clear enunciation in a sturdy, solid voice. Polesny, appearing as "former concertmaster of the Vienna Symphony," played the Romance from the Wieniawski Concerto.

Opera Singers on Tour

CHICAGO, Oct. 6.—Irene Pavloska, Forrest Lamont and Virgilio Lazzari, members of the Chicago Civic Opera Company, left Chicago on Monday for a Middle Western tour. Isaac Van Grove, assistant conductor of the company, will act as accompanist.

CHICAGO, Oct. 6.—Mina Hager, contralto, left Chicago today for a two weeks' concert tour through North and South Dakota, Minnesota and Iowa.

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Events in Musical Chicago

"Better to Learn One Opera Well Than to Skim Through Six or Seven"

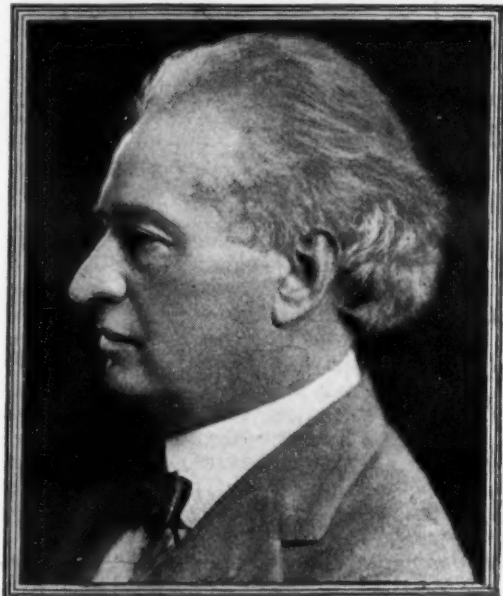
Adolf Muhlmann Pleads for Thorough Training in Schools of Opera

CHICAGO, Oct. 6.—"To learn one opera well is far better than to skim hurriedly through six or seven."

Adolf Muhlmann, vice-president of the Gunn School of Music and president of the Muhlmann School of Opera, in these words expressed the need of thoroughness in the training of students.

"Too many students who wish to study operas are given a superficial training," he says. "In the endeavor to make a good showing, many teachers of opera classes take their students through six or even ten operas in a single season. Then operatic performances are given or scenes from various operas, but the pupils suffer, for their knowledge of the operas studied is shallow. They have been unable to get into the true spirit of the opera in the short time given to it because they have been too quickly switched off to other operas."

The Muhlmann School of Opera opened this year. It is Mr. Muhlmann's own undertaking, being separate from the Gunn School of Music, in which Mr. Muhlmann is vice-president and head of the vocal department. The enrollment



Adolf Muhlmann

has been large and is growing rapidly.

Mr. Muhlmann was for many years a member of the Metropolitan Opera Company. He has been known for a long time as a teacher of voice and is also music critic of the *Abendpost* and *Sonntagspost*.

HAIL RUBERTIS' MEN IN KANSAS CITY, MO.

Little Symphony Ushers in Season with First of Ten Concerts

By Blanche Lederman

KANSAS CITY, MO., Oct. 6.—The Little Symphony, conducted by N. de Rubertis, was greeted with enthusiasm on Sept. 30 at the Ivanhoe Auditorium at the opening of its series of ten Sunday afternoon concerts. Max Selinsky appeared for the first time as the new concertmaster of the organization.

The formal atmosphere created by Goldmark's march from "The Queen of Sheba," a number which emphasized the improvement in the brass section, was dispelled by Mr. de Rubertis in the work which followed, Wagner's "Siegfried Idyll." The conductor read the "Idyll"

with tenderness and sympathy, maintaining throughout the lyric mood. A Fourdrain suite, "After the Storm" and "The Rising Sun," charmingly played, was followed by an encore, "Zaradas" by Delibes.

Cyrena Van Gordon, mezzo-contralto, sang an aria from "Aida" with so much spirit that she had to give an encore, "The Cry of the Valkyrie."

A loving cup, a tribute from Mr. and Mrs. Allen Taylor, the Little Symphony's devoted sponsors, was presented by Judge Arba S. Van Valkenburg.

The Kansas City Musical Club, in compliment to its associate members, gave at the home of Mrs. William Pitt a musicale in which these artists were heard: Mrs. I. C. Thomas, soprano; Mrs. Leslie Baird, contralto; Mrs. J. Abbie Clark-Hogan, violinist; Paul Snyder, pianist, and Lucy Parrot, accompanist.



DOROTHY BELL HARPIST

"Dorothy Bell acquitted herself well. Her tone was good and technique clean."—Karlton Hackett, *Chicago Evening Post*, January 23, 1922.

"Miss Bell revealed a virtuoso's command of the resources of her instrument."—*St. Louis Star*, May 24, 1922.

"Dorothy Bell, harpist, bewitched the audience with her brilliant playing. Miss Bell's playing is extraordinary."—*Muncie (Ind.) Morning Star*, March 29, 1922.

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CHICAGO MUSICAL COLLEGE

Felix Borowski, president of the college, opened his course of lectures on the history of music this morning.

Grace Strasburger, pupil of Dr. Fery Lulek, is appearing this week as soloist at Balaban and Katz's Tivoli Theater.

Elsie Barge of the faculty has been engaged for a concert in the artist series of the Bohlmann Club at Memphis, Tenn., in January.

Lily Mohn, studying with Edoardo Sacerdote, has accepted the position of choir director and soloist at St. Peter's Evangelical Church in South Bend, Ind.

Anne Leonard, student of Mabel Sharp Herdieu, has been appointed vocal instructor at the Normal School, Marysville, Me.

AMERICAN CONSERVATORY

The children's department opened last Saturday with the largest attendance on record. The younger classes were composed of children four and five years of age. The Dalcroze classes are directed by Marion Roberts.

Jacob Hanneman has been engaged by the David Duggan Concert Company.

The Mu Phi prize for singing was won by Laura Turner, pupil of E. Warren K. Howe.

The Symphony Club has resumed orchestral rehearsals with Ramon Girvin and the junior orchestra with Henry Sopkin.

Ernestine Fields has accepted an engagement on the faculty of Carthage College at Carthage, Ill.

BUSH CONSERVATORY

Ebba Sundstrom, violinist, and Jennie Ekblom Peterson, soprano, gave a recital Thursday evening in the recital hall. Miss Sundstrom played Handel's Sonata in F and Saint-Saëns' Concerto in B Minor and Mrs. Peterson sang songs by Schumann, Grieg, Gretchaninoff, an aria by Puccini and a group of contemporary American songs.

GLENN DILLARD GUNN SCHOOL

The first recital at the Glenn Dillard Gunn School of Music and Dramatic Art this season was given this afternoon by pupils of Eva Mayers-Shirley, pianist, and Adolf Muhlmann, vocal teacher. The pianists were Irma Tunks, Florence Kinsinger and Louise Corpe. The singers were Kathryn Riedl and Rose Riedl.

STURKOW-RYDER STUDIOS

The opening receptions of the season in the Sturkow-Ryder Studios last Saturday and Sunday attracted many well-wishers. Jean MacShane played Bach's "Partita in C Minor" and a Strauss-Schmitt paraphrase, "Roses from the South." Mme. Sturkow-Ryder and Mme. Ann Hathaway played a Beethoven sonata on two pianos.

Sturkow-Ryder Plays Her Own Works

CHICAGO, Oct. 6.—Theodora Sturkow-Ryder, pianist, played at the opening reception of the Chicago Woman's Musical Club on Thursday afternoon. She played a group of classics, and also a group of her own compositions, including a "Fantasie Pastoral."

Carboni Sings at Chicago Theater

CHICAGO, Oct. 6.—Mario Carboni, operatic baritone, was soloist at the Sunday concert in the vast Chicago Theater. He sang "Nemico della patria" from "Andrea Chenier," and delivered the dramatic measures of the music so well that the audience insisted on two extras. His encores were "The Sunshine of Your Smile" and the prologue from "Pagliacci."

Edison Symphony Opens Series

CHICAGO, Oct. 6.—The Edison Symphony, composed of employees of the Commonwealth Edison Company, opened its series of popular concerts in Orchestra Hall on Thursday night, Morgan L. Eastman conducting. The soloists were John Stamford, tenor, and A. Nelson Bradbrook, cornetist.

CHICAGO, Oct. 6.—Cecile de Horvath, pianist, has just arranged for five recitals in Mississippi, at Clarksdale, Shaw, Bellhaven College, Granada College and Meridian. Her concert tour will begin on Oct. 25 at Allegheny College, Meadville, Pa.

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American Music Predominates Among New Publications

By Sydney Dalton



MAKE them by and large, the pianists are the most conservative lot of artists before the public—walking hand in hand, perhaps, with the violinists. The contemporary composer of piano music has only a negligible chance of having his works played by any pianist of note. Let anybody who is interested count up the composers who entered the field with, let us say, Debussy, or since that one-time heretic became intelligible to the boarding school pupil; composers, that is, whose works appear with any degree of regularity on programs. It will be found that the list is not a long one. Several of the outstanding pianists of the day do not include in their program anything more recent than Brahms. Maybe the contemporary composer of piano music will, like the righteous, reap his reward in the hereafter.

Three Silhouettes by Daniel Gregory Mason

One need not apologize for recommending to the attention of pianists, both great and humble, a set of "Three Silhouettes," by Daniel Gregory Mason, which have recently come from the press (*G. Schirmer*). Mr. Mason has long since proved himself one of the outstanding figures among American composers of today, and he well deserves his place. Musically he is neither a poseur nor an eccentric. When he writes something that sounds strangely modern and different, it is because he sincerely and earnestly feels that way and thinks that way; and one may rest assured that he is not trying to be clever or different. There is on every page of these three excellent piano pieces the impress of the scholarly musician, combined with the sensitive and imaginative artist. There is something that reminds one of Brahms in these Silhouettes—not that Mr. Mason has played the sedulous ape to the last of the three Bs, but rather in that there is an earnestness and a fine restraint that is compelling. We confess that we like these pieces more than anything we have met with of late—among the newcomers, that is.

A Budget of Piano Pieces from France

One is reminded, when picking up such pieces as "Pensée Grise" and "Pensée Rose," by Léo Pouget (*Paris: Edition Arlequin; New York: Fine Arts Importing Corporation*), that all French composers are not engaged in discovering new tonal combinations and progressions calculated to startle and to thrill. These pieces are of the every-day variety. Both are fairly simple to play and the first has considerable interest, though "Pensée Rose" is commonplace, particularly in theme. M. J. Erb's "Le Dimanche soir, les filles d'Alsace chantent au loin . . ." (*Paris: Alphonse Leduc*) is much more interesting. It is from a set of six pieces entitled "En Alsace," and this first number in the set is a promising introduction.

The composer is something of a poet in tones and there are both tenderness and charm in this evening song. It is not difficult to play. Alex. Voormolen's "Sonnet" (*Paris: Rouart, Lerolle & Co.*) has a certain amount of color, but is rather overdone in an effort to keep out of the beaten track. The same is to a less extent true of Alfred Kulmann's "Barcarolle" (*Paris: Maurice Senart*), which becomes monotonous before the end is reached, largely because, while the composer's workmanship is good, his ideas are not striking. The Fine Arts Importing Corporation is the American representative for all these French publishers.

A Book of Little Piano Pieces by Kate S. Chittenden

In "A Little Book of Lyrics," by Kate S. Chittenden (*Schroeder & Gunther*), this well-known piano teacher has written twenty-one little pieces for first grade pupils that bear the stamp of her years of experience as a pedagogue. Many of the numbers are accompanied by verses that illustrate the rhythms, others have introductory verses that aid in appreciation. Miss Chittenden has written some of them without key signatures, adding the sharps or flats before the notes; later, when the pupil has become accustomed to playing in different keys, she uses the signatures. The whole book is well planned and makes good teaching material.

Piano Pieces by Elliot Griffis and Kate Gilmore Black

Elliot Griffis is a young American composer who is beginning to do work that attracts attention. His output has not been great, nor has he attempted anything on a large scale, so far as our observation goes. But he possesses imagination and considerable originality, qualities that are apparent in his recent Nocturne, a Poem for Piano (*G. Schirmer*). It has a delicate charm, a sensitiveness that puts it far above the average. Technically it is not difficult, but it requires the touch of one who is able to achieve shades of tonal color.

"Pensive," one of a set of three pieces for piano entitled "In Varying Moods," by Kate Gilmore Black, from the same press, shows a certain amount of imagination, and it is not uninteresting. It would have been improved, however, if the rhythmic figures had been more varied. As it is, it grows rather monotonous before the end.

"Faust" Waltzes Paraphrased for Piano

Good paraphrases of popular numbers have always been used successfully by pianists. Liszt made some of the best, and many of them are as frequently heard today as they were when he himself played them so superlatively to the delight of the last generation. Pianists of the present day have, for instance, helped not a little to perpetuate Strauss' "Blue Danube" Waltzes through the paraphrase of them made by Schultz-Evler. A recent addition to the literature is a "Concert Paraphrase" on Waltz Themes from Gounod's "Faust," by L. Leslie Loth (*G. Schirmer*). It is a number that offers the

pianist a fine opportunity for technical display, though it is not by any means a forbiddingly difficult work. Few melodies are more popular or better known than these waltzes, and, while they have suffered the usual amount of mutilation at the hands of "arrangers" and other musical carpenters, they still survive. Mr. Loth has done his work, both as musician and pianist, in a manner that is deserving of high praise, and it would not be surprising if this paraphrase became a part of the repertory of many of our recital pianists.

Songs by Walter Kramer and Alexander Pero

No composer can always be at his best, but the able and talented composer can level up to a high average that in itself makes his work distinctive. A. Walter Kramer is one who maintains an average that makes all his compositions worth while in some degree. Two songs of his have just come to hand, and they are no exception to the rule, though they bear evidence of having been written some years earlier than the date of their publication. They are entitled "A Phantasy" and "In Explanation" and are published together under the general title "Two Song Miniatures" (*New York: Bryant Music Co.*). The first has more than a touch of that melodic gift which is a distinguishing feature of Mr. Kramer's work. The second is another setting of that shallow little poem that for some unknown reason has attracted several composers, beginning "Her lips were so near, that what else could I do?"

Of two songs by Alexander Pero, entitled "The Linnet" and "Memories," put out by the same publishers, the former is undoubtedly the better. It possesses imagination and shows a nice appreciation of the text. A decidedly worth-while song, "Memories" is not up to the level of its companion, however. This is for high voice and the other medium. Mr. Kramer's compositions come in two keys, for both high and low.

Religious Songs by Well Known Composers

Most composers who, when writing secular music, instrumental or vocal, show imagination and freshness of ideas, lose all such distinguishing characteristics when they turn to the religious solo. In this field they usually become banal and commonplace. Charles Gilbert Spross has not made quite so sudden a descent in his new "We May Not Climb the Heavenly Steeps" (*The John Church Co.*). It is not up to the best he has done by any means, but as devotional songs go it is out of the ordinary and will doubtless find its way into the repertory of a large number of church soloists. It is published in two keys.

Another of our popular song writers, John Prindle Scott, has made a very attractive setting of the Twenty-third Psalm. There is a delightful pastoral quality about the music he has used to accompany that beautiful prose music, beginning "The Lord is my Shepherd." Mr. Scott has found it difficult to sustain the interest in the middle part perhaps, but it is a brief interlude between an in-

spiring beginning and equally good ending. It is an excellent song for both high and low voices.

Andrew Haigh, pianist, will play a Prelude of his own composition in his New York debut recital on the afternoon of Oct. 24.

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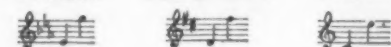
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HAIL CHERKASSKY IN BOSTON DEBUT

Boy Pianist Warmly Praised
in Recital—Citizens Pre-
sent Gallo's Band

By Henry Levine

BOSTON, Oct. 8.—Shura Cherkassky, boy pianist, made his Boston debut at Symphony Hall on Sunday afternoon, Sept. 30. His program was no concession to youth, containing works by Handel, Beethoven-Busoni, Weber, Chopin, Mendelssohn, Rachmaninoff, Liszt, and a "Prelude Pathétique" of his own.

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Shura Cherkassky's playing needs no patronizing praise. His work was characterized by an authority and maturity of conception hardly to be looked for in one so young. Where one came expecting a youthful virtuosity devoid of musical subtleties, one remained to listen to interpretations of a stirring nature.

The boy's interpretations were full of fire and warmth; his delicate and wistful phrasing had a strongly individualized, almost introspective, character. The subtleties of shadings and of fascinating rhythms were attained with uncanny effectiveness and unfailing musical sense. Most surprising was the young pianist's comprehensive grasp of his music, his feeling for dramatic sweep and structure, and his sense of proportion. A good-sized audience paid enthusiastic tribute to his gifts.

The Gallo Symphony Band gave a concert at the Boston Common on Sunday afternoon, Sept. 30. The band was presented under the auspices of an association of public-spirited citizens who, having recognized the artistic qualities of Gallo's Symphony Band, have determined to cooperate so that the public may often enjoy concerts given by this band.

For this concert, Mr. Gallo arranged a program of effective numbers by Chadwick, Gomez, Waldteufel, Verdi, Gallo, Massenet, Friml, Wagner and Tchaikovsky. The distinguishing features of Mr. Gallo's organization, as exemplified in this and previous concerts, are the unusual euphony and balance attained by a distribution and proportioning of instruments along lines originally conceived by Mr. Gallo. The disadvantages of the ordinary brass band—its cumbersome, its over-balancing brass section, its unsusceptibility to orchestral delicacy of performance—are eliminated in the symphony band as constructed by Mr. Gallo. He conducted with dramatic effectiveness the music which he has specially arranged for his organization. A very large audience assembled on the Common and listened with manifest pleasure to the program.

John W. Peirce Chosen to Conduct Glee Club of College in Boston



John W. Peirce

BOSTON, Oct. 6.—John W. Peirce, baritone and vocal teacher, has been appointed conductor of the Glee Club of Simmons College, an institution for girls, in this city, and will supervise musical activities among the students. Mr. Peirce has conducted choral organizations in West Newbury and Groveland, Mass., and has appeared as soloist with leading organizations of Boston. He began his vocal study with Ida Wentworth Ray, of Haverhill, and later studied for ten years with Stephen Townsend and for a period with Emil Mollenhauer. He was soloist with the Boston Symphony and a chorus in a performance of the Bach "Passion" in 1918; with

the Boston Choral Music Society, under the baton of Mr. Townsend, in a Bach program; with the Philharmonic Choir in a performance of "Faust" under Frederick W. Wodell, and at various times with the Boston Festival Orchestra, the Melrose Choral Society and at the Popular Symphony Concerts. He will give his third annual recital in Jordan Hall on Nov. 15.

Further Successes for Cincinnati Students

CINCINNATI, Oct. 8.—To the long list already published in MUSICAL AMERICA of Cincinnati students who have won successes elsewhere must be added the following names: Albert V. Young, a graduate from the class of Romeo Gorno of the College of Music, is now accompanist for various New York singers; Roberta Cole, from the class of Giacinto Gorno of the College of Music, is singing and teaching in Barboursville, Ky.; Agnes Nicholson, graduate from the class of Marguerite Melville Liszniewska of the Conservatory, is now a piano teacher at the Asheville School for Boys; George Moore, graduate from the class of Romeo Gorno, is a piano teacher in the Martha Washington School at Abington, Va.; Henry Zoellner, graduate from the Conservatory, has been engaged as a member of the St. Louis Symphony; Frances Moore, also a graduate from the Conservatory, has been engaged as a teacher of cello in the Florida State College for Women in Tallahassee, Fla., and Margaret S. Powell, soprano pupil of Thomas J. Kelly of the Conservatory, is singing in Jackson, Mich.

PHILIP WERTHNER.

Greet Ashley Pettis in Frederick, Okla.

FREDERICK, OKLA., Oct. 6.—A program of piano works by American composers was given by Ashley Pettis in the High School auditorium, under the auspices of the Whittier School Parent Teachers' Association, on Sept. 28. The artist was warmly applauded by an audience of several hundred music-lovers. MacDowell's "Sonata Eroica" was a feature of his program.

In Boston Studios

Boston, Oct. 8.

CONSERVATORY PUPILS INCREASE

Agide Jacchia, conductor of the Popular Symphony concerts and head of the Boston Conservatory, returned on Wednesday from a visit to his mother in Italy. The conservatory has opened for the season with an enlarged enrollment.

ELECTED TO HEAD FEDERATION

Mary G. Reed, pianist and teacher, has been elected chairman of the Massachusetts Federation of Music Clubs. Mrs. Reed has opened her Boston studio after a summer spent in European travel.

BACK FROM FONTAINEBLEAU

Mildred Soule and Glenna Dewey of Manchester, N. H., piano pupils of Harry C. Whittemore, have returned from a term of summer study at the American Conservatory in Fontainebleau, France. After a brief respite they will resume study with Mr. Whittemore at his Manchester Studio.

OPERA SCHOOL ENLARGED

The Vinello-Johnson School of Voice and Opera, Trinity Court, this city, was officially opened on Friday night, when the faculty publicly received scores of friends and pupils. The school has been enlarged to twice its capacity and a stage with operatic fittings will greatly facilitate the students' work in operatic rôles.

George Sawyer Dunham, choral leader and coach, is recuperating at his home in Brockton from an illness of several months. He expects to resume his directorship of music at Lasell Seminary, Auburndale, this week.

John Orth is recovering from an operation he underwent recently in the Homeopathic Hospital in this city.

William Ellis Weston, pianist and coach, will have charge of the music of the Unitarian Missions, inaugurated by Dr. W. L. Sullivan, late pastor of All Saints Church, Fourth Avenue, New York. The first mission will open in Augusta, Me., next week, to be followed by one in Salem, Mass., late in October.

Alexander Steinert, Jr., pianist and composer, has arrived in Paris, where he will resume study in the Paris Conservatory.

W. J. PARKER.

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From Ocean to Ocean



POUGHKEEPSIE, N. Y.—Clara L. Hey, mezzo-soprano, was soloist recently at a luncheon given in honor of John Philip Sousa. The Bardavon Trio, piano, violin and cello also played.

MOBERLY, MO.—A musicale was given at the Country Club recently by Marcella Stamm, violinist, and pianist; Martha Hill, mezzo-soprano, and Bertha Zimmerman, contralto and accompanist.

WICHITA, KAN.—During the Wheat Show, now being held in the city, a chorus of sixty voices, recruited from local singers under the leadership of Taviu and supported by his band, is participating in the nightly concerts.

WATERLOO, IOWA.—The Business and Professional Women's Club Orchestra of sixteen pieces gave its services for three evenings during the recent Cattle Congress. The leader of the orchestra is Tina Martin.

LEWISTON, ME.—Under the auspices of the Calvary Methodist Church of Lewiston, the DeMoss Family gave a fine program. This group includes Mr. and Mrs. George DeMoss, Elbert and Homer DeMoss and Miss Hoover, reader.

ATLANTIC CITY, N. J.—Frederick Harman, for some years conductor of the Orchestra Association of the Atlantic City High School has resigned his post owing to other important duties assigned to him in the new high school building. Arthur Scott Brook, the newly appointed organist will succeed Mr. Harman.

CINCINNATI, OHIO.—Walter Hermann, cellist from the College of Music, gave an interesting program, assisted by Fenton Pugh, tenor, and Ewald Haun,

pianist, at the first concert of the Wyoming Women's Club. Tecla Vigna, vocal teacher, has returned from her summer vacation, spent in Italy with her relatives.

WATERLOO, IOWA.—The DuMond Male Quartet gave a service of song at Grace Methodist Episcopal Church, complimentary to the people of their home town, before leaving Waterloo for their annual tour through the East and South. The program consisted of old favorite sacred songs in settings arranged for the quartet.

TUCSON, ARIZ.—Julia Rebeil, a member of the faculty of the University of Arizona, has just returned from Mexico, where she gave six concerts. Vernon Stiles, tenor, who has been in Tucson visiting his brother, Dr. E. H. Stiles, gave a concert recently for the benefit of the Japanese Relief Fund. He was accompanied by Mrs. Simon Heineman.

KANSAS CITY, KAN.—Mrs. E. W. Henry presented her junior pupils in recital. Pupils winning prizes for the best work during the summer were Lucille and Lenore Brotherson and Albert Evans. Virginia Moffitt has been appointed organist at the First Congregational Church for the evening services. Miss Moffitt is a pupil of Mrs. E. W. Henry.

LEXINGTON, KY.—W. E. Pilcher, Jr., organist of the Warren Memorial Presbyterian Church of Louisville, Ky., gave a brilliant organ recital at the Centenary Methodist Church on the new organ which has just been installed. His well-balanced program included the Fantasia in G Minor, by Bach, and numbers by Dubois, Lemare, Wagner, Saint-Saëns and others.

OAKLAND, CAL.—The opening faculty concert of the Jenkins School of Music was given by Louis Newbauer, Leone Nesbit, Samuel Savannah and Cora Jenkins. César Cui's Suite for flute, violin and piano and the Doppler "Nocturne" for flute, violin, cello and piano were the closing numbers. In the latter Mr. Newbauer, Mr. Savannah, Mr. Black and Miss Jenkins did some most creditable ensemble work.

TRENTON, N. J.—After seven years as soloist at the First Methodist Episcopal Church, Elizabeth Ray Clemmer, soprano, has accepted a similar position in the Prospect Presbyterian Church. George I. Tilton, who has been organist at the Prospect Presbyterian Church for the past two years, has accepted a similar position at the Third Presbyterian Church. Mr. Tilton will succeed Mrs. Elliott D. Cook. Mrs. Cook will go to All Saints Episcopal Church as organist.

WASHINGTON, D. C.—Elizabeth Winston, pianist, and Bland Boardman, violinist from the Peabody Conservatory, appeared at a Homer-Kitt Company's recent recital. Miss Winston recently returned from New York to open her studio here. Evelyn Fletcher Copp gave a lecture to mothers on the Fletcher Method at the King-Smith Studio recently, and urged that music could be made as simple as natural speech to children. Mrs. Copp has joined the faculty of the King-Smith Studios.

ATLANTIC CITY, N. J.—The Crescendo Club, Mrs. Samuel Reinhart, president, held its first monthly meeting in the chapel of the First Presbyterian Church on Oct. 2. The meeting was in the form of a reception to the new executive board. A fine musical program was given by Minnie Sheffer, violinist, and Hannah Sheffer, pianist, both from Millville, N. J., and Mrs. Samuel Barbash, soprano, accompanied by Mrs. Alfred Westney. An excellent reading was given by Mrs. William Burch.

MASON CITY, IOWA.—Laura Clark of Minneapolis, Geraldine Vance of Gary, Ind., and Darthea LeClere of Columbus, Ohio, harpists, members of a harp concert company, were entertained by Mrs.

John D. Walsh while the company was here fulfilling a concert date at the Palace Theater. Mrs. Walsh was a classmate of Miss Clark at the McPhail School of Music in Minneapolis. The harp concert company will open its concert tour at Leavenworth, Kan., next week and will play in the Southern States most of the winter season.

BERKELEY, CAL.—Orley See presented a violin ensemble at the Greek Theater Half-Hour, recently. Dorothy Hospitalier, Reva Patrick, Amy Culver and Mr. See played Quartets by Schumann, Rubinstein and Walder most acceptably. Miss Patrick with Nadine Shepard at the piano gave an excellent performance of the Handel A Major Sonata. Miss Hospitalier played a group of pieces by Mozart and Nachez and the Adagio from Bruch's G Minor Concerto. Miss Patrick, Mr. See and Mrs. Shepard closed the program with a Bach Concerto.

CINCINNATI, OHIO.—May Swainey, soprano, and Fenton Pugh, tenor, gold medal pupils of the College of Music, have been engaged as soloists in the choir of Christ Church. George Segers, tenor, a former pupil of Giacinto Gorno of the College of Music, has been appointed to the Opera School at the Eastman School in Rochester as has Richard Fluke, pupil of Lino Mattioli at the College of Music. Leota Coburn, formerly a pupil of Dan Beddoe at the Conservatory of Music, has been engaged for the vocal faculty of the School of Musical Arts, Chicago.

WASHINGTON, D. C.—Mr. and Mrs. Paul Bleyden, who have returned from their vacation spent at the Jersey coast resorts, opened their studio with the performance of the operetta "Magic Hours," by Homer N. Bartlett. Helen Harper, soprano, and Miner S. Ellis, baritone, interpreted the principal rôles, and Mrs. Bleyden was the accompanist. Helen Gerrer, violinist, has returned to open her studio here, after having coached during the summer with Leopold Auer, in Chicago. Otto Torney Simon of the Associated Studios in Washington has returned from a summer spent in England. He spent several weeks as the guest of Sir Arthur Conan Doyle, at his home in Sussex.

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Emerson Whithorne Going Abroad for Holiday and for Hard Work

EMERSON WHITHORNE, American composer who represents the "modernist" movement in this country, shorn of its absurdities, is about to depart for a stay in Europe, "to loosen up a bit," as he expresses it, and to finish some important works. His "Greek Impressions,"

a work which was played in New York two seasons ago by the International Composers' Guild and throughout the country by the Zoellner Quartet, is about to be published by Maurice Senart in Paris. The French capital takes kindly to Mr. Whithorne's music, and his "New York Days and Nights," when played by E. Robert Schmitz (in the composer's reduction for the piano from the orchestral score) in Paris last spring, was very well received. The work was also given at the Salzburg Festival last August, being the only work by an American composer played at the Festival. Mr. Whithorne's interest in orchestral composition grew out of his friendship with the Russian conductor, Safonoff, and there followed the teaching and friendly advice of the other noted Russian, Tcherepnine. Under the influence of these men, Mr. Whithorne has composed four large works, the best-known of which is the "Greek Impressions." These are founded on Greek melodies, and have never been submitted to an American publisher. Mr. Whithorne is working at present on a symphonic poem and a set of piano pieces, the nature of which he is keeping a secret until their completion.

Mr. Whithorne was born in Cleveland and was interested in music from the time he could talk, and when sixteen was touring the country as a full-fledged professional pianist. He studied with James H. Rogers in his native city, and later went to Vienna, where he worked with Leschetizky and studied composition with Robert Fuchs. Moving to London, he

taught piano and harmony and wrote music criticism. He also composed incidental music for several plays and for the Shakespeare Ball, which latter work created such an impression on Prince Henry of Prussia that he asked for the original score and had it played by military bands throughout Germany.

Stanley R. Avery Plans Special Program Series for Minneapolis Choir



Stanley R. Avery, Minneapolis Choirmaster, Organist and Instructor, on a Hiking Trip in Northern Minnesota

MINNEAPOLIS, Oct. 6.—Among those who take a leading part in the musical

life of Minneapolis, is Stanley R. Avery, organist and choirmaster of St. Mark's Church, who is planning a series of interesting programs this season. The first special program will be on the afternoon of Oct. 14, when he will be assisted by a string orchestra, John Jacobs Beck, organist, and a large choir in the first part of Haydn's "The Creation," and a miscellaneous program. There will also be several cantatas, a cappella programs and a dramatized performance of Mendelssohn's "Elijah," in which the choir will have the co-operation of the rector, Rev. Phillips E. Osgood, chairman of the Committee on Pageantry and Drama. In November, the choir will have the assistance of the St. Olaf Choir of Northfield, Minn., in a special program commemorating the fiftieth anniversary of the founding of the "North-western Miller."

Mr. Avery is also conductor of the Choral Art Society of the MacPhail School of Music. The Society has begun its second season auspiciously with two well-attended rehearsals. It will give its second annual concert in December, following which it will be heard in several appearances outside the Twin Cities. Its program will include works by Rachmaninoff, Dett, German, Wagner, Bridge and others. Besides his private classes in piano and organ, Mr. Avery is also conducting large classes in choir training, opera oratorio composition and orchestration at the MacPhail School.

Mexican Police Band Extends Tour

The Mexican Police Band, which has been heard recently in a series of concerts in Minneapolis and at several State fairs, will continue its appearances in the United States through October, according to an announcement by Ernest Briggs, Inc., manager of the organization. Engagements have been made for concerto in Cleveland, Dallas, San Antonio, Laredo and other cities en route to the border. Another tour for the Band is being planned for January.

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People And Events in New York's Week

Artists Flock to United States as Autumn Musical Season Opens

NINE ocean liners arriving in New York last week brought artists well known to the musical public. Aboard the Paris, which docked on Oct. 1, were Fannie Bloomfield-Zeisler, pianist, and Rudolph Ganz, pianist, and conductor of the St. Louis Symphony. Frederick George, a prominent English baritone, came in the Carmania the following day, and on Wednesday the Manchuria brought Leopold Damrosch Mannes, pianist; Erna Gabor Berju, pianist; Arnold Gabor, baritone, a new member of the Metropolitan; Alexander Gunn, pianist, and Louis Winsel, violinist.

Anna Pavlova arrived in the Homeric on Oct. 4 and Robert Quinault, ballet-master of the Paris Opera for eighteen years, came in the Mauretania on Oct. 5. On Saturday the France brought Giulio Gatti-Casazza, general manager of the Metropolitan; May Peterson, soprano; Berthe Bert, teacher of piano and assistant to Alfred Cortot, and thirty-four members of the Pavlova Ballet Russe. Also aboard the France was Jay C. Free-

man, representative of the Rudolph Wurlitzer Company, who is bringing from Europe a famous collection of violins which he recently purchased in Glasgow and which includes the "Betts" Stradivarius, made in 1704, and "Le Duc" Guarnerius. The same day the America brought Feodor Chaliapin, bass of the Metropolitan and Chicago Opera forces; Ratan Devi, Indian dancer, and her daughter Rohin, a seven-year-old 'cellist.

The German liner Albert Ballin, which docked on Oct. 7, had aboard Dr. Hans Leschke, Kurt Albrecht and Edward Moericke of the Wagnerian Opera Company; Claire Dux, soprano; Paul Bender, bass; Ellen Dalossy, soprano, and Wilhelm von Wymetal, stage director, all of the Metropolitan; Ignaz Waghalter, director of the Berlin Opera, and Mme. Schoen-René, teacher of singing.

John Charles Thomas, baritone, was booked on the Majestic, due Oct. 9. Michael Angelo Raggini, tenor, sailed for study in Italy in the Conte Rosso on Oct. 3 and Vladimir Rosing, tenor, for a month in Europe aboard the Mauretania on Oct. 9.

PHILHARMONIC EXTENDS EDUCATIONAL PROGRAM

Orchestra Co-operates with Board of Education in Bringing Music to School Pupils

The New York Philharmonic, which will inaugurate an educational program in the public schools in co-operation with the City Board of Education, has announced plans for arousing interest in music, in addition to the series of ten students' concerts which will be given in Carnegie Hall. The program has been devised in co-operation with the American Orchestral Society and will include a series of lectures at various school centers by Daniel Gregory Mason of Columbia University on orchestral works from Handel to Strauss.

A course of individual instruction will be open to pupils who are members of high school orchestras, organized and maintained under the Board of Education. This will be given by professional instrumentalists, placed at the disposal of the board by the directors of the Philharmonic and the American Orchestral Society.

There will be five pairs of concerts for children by members of the Philharmonic and the Orchestral Society, under Ernest Schelling, who will make his initial appearance in the rôle of conductor. These activities of the Philharmonic are outside the regular subscription concerts of the Society and are made possible through the patronage of Clarence Mackay, Frederick A. Juilliard and Mrs. E. H. Harriman.

People's Symphony Society to Give Six Chamber Music Concerts

The People's Symphony Concerts will again sponsor a series of six chamber music concerts to be given at the Washington Irving High School by the Society's auxiliary club under the Annie Louise Carey bequest. Among the organizations to be heard will be the Flonzaleys, the Letz Quartet, the New York Trio and the St. Cecilia Club. The programs will be given on Friday evenings, Nov. 16, Dec. 21, Jan. 18, Feb. 22, March 21 and May 2. The series will be given at popular prices.

Spanish Program at Rivoli Theater

A program of Spanish music was prepared for the première of Pola Negri in "The Spanish Dancer" at the Rivoli Theater this week. Hugo Riesenfeld and Willy Stahl alternated at the conductor's desk in Rimsky-Korsakoff's Caprice Espagnol as the overture, which was followed by a prologue, "Impressions d'Espagnol," and August Werner, baritone, singing Shauer's "The Spanish Girl." The Serova Dancers were seen in a Spanish Dance and Granados' "Ro-

manza" was sung by Augusto Ordóñez, baritone; Miriam Lax, soprano, and Veni Warwick, mezzo-soprano. The third episode in the "Impressions" was Buzzi-Peccia's "Lolita," sung by Mr. Ordóñez, Miss Lax and Miss Warwick and danced by the Serova Dancers. Juan Pulido, Spanish baritone, made his local début at the Rialto, singing Brostheny's "By the Light of the Moon." The Rivoli Orchestra remained for a second week at the Rialto, playing Verdi's "Sicilian Vespers."

Fokine Acquires Home for School

Michel Fokine, Russian dancer and balletmaster, who returned last week from Europe, has moved into his new home and studio at 4 Riverside Drive, leased and decorated by his wife, Vera Fokine, during his absence. Mr. Fokine has procured the six-story building, which was the home of the late Mrs. Anna Booth, for a term of years. A summer garden, which will be patterned after the open-air theater in the rear of Paul Poiret's establishment in Paris, will be built on the corner plot opposite the Schwab home for the use of his pupils.

Weigester Pupils Give First Recital

Robert G. Weigester, teacher of singing, presented several pupils in the first recital of the season in his New York studios on the evening of Oct. 3. Songs by Bemberg, Delibes, Schubert, Tours, Campbell-Tipton, Quilter, Woodman, Kramer, Ware, Grieg, Russell and others were sung by Peggy Ash, Helen Schroeder, Katharine Fett, Anna Zamek, Charles Wood, George L. Koenig, Benjamin Klein, Willard R. Wright, Frederick M. Phipps and Bennett S. Mintz.

Mme. Ziegler Reopens Studios

Anna E. Ziegler, teacher of singing, has returned from Woodstock, N. Y., where she conducted special classes during the summer, and has reopened her studios in the Metropolitan Opera House Building. Many pupils from out of town have enrolled in the various classes offered at the Institute of Normal Singing.

A Correction

In a recent issue it was stated in the "Contemporary American Musicians" column that Corinne Rider-Kelsey, soprano, discontinued her work as soloist at the First Church of Christ, Scientist, New York, in 1910. It was in 1909 that Mme. Rider-Kelsey left that church.

Mannes School Begins Eighth Year

The David Mannes Music School, David and Clara Mannes, directors, opened its eighth season on Oct. 4 with a large enrollment. Among the faculty members who spent the summer abroad and returned recently are Rosario

Scalero, teacher of theory and composition; Giulio Silva, teacher of singing; Leopold Damrosch Mannes, Berthe Bert, pianist and assistant to Alfred Cortot; Maria Soccorsi, assistant to Mr. Silva; Katherine Bacon and Alix Young Maruchess. Edwin Bachmann and Sandor Harmati have joined the faculty of the violin department. Besides a series of artists' recitals and concerts for children, there will be many student recitals throughout the year.

Emma Calvé Opens Studio

Emma Calvé, who arrived recently for her third consecutive tour of America, brought with her much of her household effects from her Paris home and is occupied in arranging her studio in the Hotel des Artistes. Besides her activities in the concert field, which will claim her for a short tour in January, Mme. Calvé will devote much of her time to teaching, many professional singers having already made reservations for time. Her first New York recital will be in Carnegie Hall on the evening of Nov. 13, under the auspices of the Bethany Day Nursery. Mme. Calvé is especially interested in bettering conditions of children and maintains an orphanage in the province of Aveyron, France.

New Teachers Join Institute Faculty

George Meader, tenor of the Metropolitan Opera Company; Carlos Salzedo, harpist, and Lazar Samoiloff, baritone, have been added to the faculty of the Institute of Musical Art. Mr. Samoiloff will be the vocal director of the opera department. The Institute opened this week with the largest enrollment in its history, more than 500 students having registered on the first day. Monya Rachinskaya, soprano, won the Margaret McGill Scholarship against twenty-five competitors and will study with Mr. Samoiloff. The scholarship is open to any girl who has studied at the Institute for one year.

Isaacson to Arrange Concert Series for Board of Education

Charles D. Isaacson, who was for several years associated with various New York newspapers in arranging free concerts, will this year manage a series of seventy-five concerts to be given under the auspices of the New York Board of Education. The first concert will be given in the DeWitt Clinton High School on the evening of Oct. 21, followed by concerts in other high schools of the city. Mr. Isaacson has just returned from a tour of ninety New England towns, presenting his version of "Faust" with assisting artists.

Goldman Band Gives Concert in New Bandstand in Central Park

The Goldman Band, led by Edwin Franko Goldman, played for the first time in the new bandstand on the Mall, Central Park, presented to the city by Elkan Naumburg, on the afternoon of Oct. 7. Frieda Klink, contralto, was the soloist. The program, which was heard by a very large audience, was the last outdoor event of the season by this organization, which had given about sixty concerts to the public in Central Park in the course of the summer.

Southland Singers Plan Programs

Emma A. Dambmann, teacher of singing, and president of the Southland Singers, has resumed teaching after a vacation spent in Rhode Island. The Southland Singers have an extensive schedule of public events for the season, including five concerts at the Plaza Hotel and two at the Hotel Pennsylvania. This organization has done much to introduce new singers to the public and to produce American works. It will again be under the leadership of Leroy Tebbs.

Viola Philo Sings at Capitol Theater

This week at the Capitol Theater witnessed the introduction of a new soprano, Viola Philo, who was heard in an aria from Massenet's "Hérodiade." Miss Philo has been heard in recital throughout the country and last year appeared as soloist in a Sunday night concert at the Metropolitan Opera House and in a

production of "Aida." A Schumann cycle brought forward Gladys Rice in "Abendlied" and Yasha Bunchuk, 'cellist, and the orchestra played "Träumerei." The ballet was arranged by Mlle. Gambarelli from Scotch tunes and was danced by Doris Niles, Thalia Zanou, Ruth Matlock and Lena Belis. Von Suppé's Overture, "The Jolly Robbers," was played by the Capitol Orchestra under Erno Rapee.

Mona Gondre to Bring New Songs for Second Season in This Country



Mona Gondre, Disenue, in French Peasant Costume

Mona Gondre, whose series of concerts with Elise Sorelle, harpist, aroused genuine interest in their transcontinental tour last season, will arrive in America the latter part of the month for a second tour under the management of Catharine Bamman. She spent the summer in Fontainebleau and has added many charming old French and English songs to her repertoire. At the outbreak of the war Miss Gondre gave up her position as leading juvenile comédienne at the Odeon in Paris and for four years was one of the most successful entertainers behind the French and American lines. She was wounded several times while carrying on that work. Her programs are devoted to peasant songs of France and English folk-songs, all of which she sings in costume. She will be heard in many cities in the East and South and as far West as Nebraska.

Russian 'Cellist to Make Début with Ukrainian National Chorus

The series of four concerts which the Ukrainian National Chorus will give in the Town Hall, New York, beginning Oct. 25, will serve to introduce Ewssei Belousoff, Russian 'cellist, who has played in Europe with much success. He was born in Moscow and was a pupil of Safonoff, at one time conductor of the New York Philharmonic.

Beatrice MacCue Presents Pupils

Beatrice MacCue presented four pupils in a recital at her studio on Sept. 29. Helen Ely sang Handel's "Care Selve," a Puccini aria and a song by Tosti; Mrs. R. C. Pearsall was heard in two songs by Mana Zucca, and Mr. and Mrs. Hartley Sinclair were each heard in a group of songs. By special request Miss MacCue sang "L'Heure Exquise" by Poldowski and "The Last Song" by Rogers.

Victor Harris Reopens Studio

Victor Harris, vocal coach and teacher of singing, has returned from his summer place in Easthampton, L. I., and has reopened his studio in West Fifty-seventh Street. Mr. Harris divided his time between recreation and teaching.

Stojowski Opens Regular Season

Sigismund Stojowski, pianist and teacher, has opened his new residence-studio for the season. Mr. Stojowski will conduct a master school with a corps of assistants for preliminary instruction. A feature will be a critical class at

[Continued on page 31]

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New York People and Events

[Continued from page 30]

which advanced pupils will present programs for analysis and criticism before an audience of students. Musicians who are not members of the class will be admitted to these performances. Mr. Stojowski will teach composition and theory besides piano.

New MacDermid Songs Have Hearing

James G. MacDermid, composer, and Sibyl Sammis-MacDermid, soprano, gave a musicale at their home on Riverside Drive on the afternoon of Oct. 7. Besides numbers by Handel, Hopkinson, Chaminade, Hübner and Charpentier, Mrs. MacDermid sang three songs by her husband, "They Shall Run and Not Be Weary," "Charity" and "Though Shadows Fall." The second in the group was given in its new form, with the addition of an interlude and an added stanza. The assisting artist was Dorothy Miller Duckwitz, pianist, who played a Liszt Etude and two numbers by Debussy.

Bilotti to Play Seldom Heard Works in Carnegie Hall Recital

Anton Bilotti, pianist, will include Handel's rarely played Chaconne in G and Passagaglia in G Minor in his initial recital of the season in Carnegie Hall on the afternoon of Oct. 13. Other numbers will be Sgambati's "Nenia," Weber's Perpetual Motion, two numbers by Chopin, his own "Elfin" Dance and his arrangements for piano of Saint-Saëns' Danse Macabre. He has dedicated this arrangement to Busoni, with whom he studied. Mr. Bilotti has just returned from a successful tour through Italy and Germany.

Binder to Direct Free Synagogue Music

A. W. Binder, composer and conductor, has been appointed musical director of the Central and Free Synagogue at Carnegie Hall. The members of the new choir are Marie Schiller and Lucille Banner, sopranos; Gertrude Wieder and Rea Stella, contraltos; Dmitry Dobkin and George Gillet, tenors, and Marcel Salinger and Sigfried Philip, basses. Willis Alling is the organist. Mr. Binder will continue his instructorship in synagogue music at the Jewish Institute of Religion.

Sistine Choir to Give First New York Concert

The Sistine Choir, which was founded by Pope Gregory XI in 1377, will give its first New York concert in Carnegie Hall on the evening of Oct. 18, under the patronage of Archbishop Hayes. The famous organization, which is under the direction of Monsignor Rella, will sing many works which have not heretofore been heard in America, since they are in manuscript in the archives of the Vatican and were specially copied by Monsignor Rella for the American tour.

Boris Levenson Removes Studio

Boris Levenson, Russian composer and conductor, has removed his studio to 47 West Ninety-second Street, where he will conduct his classes this winter. Mr. Levenson will give the annual hearing of his new works in an Aeolian Hall concert on Nov. 18. He will be assisted by Nina Gordani, soprano; Dmitry Dobkin, tenor; Semeon Jurist, bass, and Vladimir Graffman, violinist.

Young Men's Symphony to Begin Rehearsals for Twenty-second Season

The Young Men's Symphony will begin its twenty-second season on Sunday morning, Oct. 14, at the Yorkville Casino. Paul Henneberg, conductor and musical director, will examine applicants for membership on this date and also on the following Sunday morning.

Swedish Ballet to Sail This Month

The Swedish Ballet, which will sail for America the latter part of the month, will open its season in New York at the Ambassador Theater on Nov. 19, according to an announcement by Richard Haddon, its American sponsor. Four different programs will be given in its first four weeks in New York.

Damrosch to Play New Compositions by American Composers

The works of several American composers will appear prominently on the programs of the New York Symphony, Walter Damrosch, conductor, this season. Since the announcement that the sym-

phonic poem, "East and West," of Howard Hanson, fellow of the American Academy of Rome, will be heard, Mr. Damrosch has added to his list of novelties a new suite by Albert Stoessel, conductor of the Oratorio Society of New York; a symphonic poem by Blair Fairchild, whose ballet, "Dame Libellule," was played last winter by the orchestra, and will repeat Deems Taylor's "Through the Looking-Glass." Lazare Saminsky's "The Vigils," heard first in America in Detroit in 1921, will also be played.

Patton to Give First New York Recital

Fred Patton, baritone, who will give his first New York recital in the Town Hall on the evening of Oct. 18, will sing an aria by Handel, Schubert's "Der Wanderer," Mendelssohn's "I Am a Roamer Bold," a Mozart aria, Schumann's "Widmung," Grieg's "Ein Schwan," Tchaikovsky's "Warum," Rubinstein's "Der Asra," "Der Prophet" by Rimsky-Korsakoff, a group of songs by Brahms and songs by MacDowell, German, Farley, Bantock and Henry Hadley. Charles Albert Baker will be at the piano. Mr. Patton will be heard in many engagements throughout the East, including two appearances with the New York Symphony and with choral societies or in recital in Washington, Manchester, Conn.; Ridgewood, N. J.; Holyoke, Mass.; Birmingham, Pa.; Holidaysburg, Pa.; Montclair, N. J., and Hartford, Conn.

Pavlowa Favors National Theater to Train Children

A reception to Anna Pavlowa was given by the National Stage Children's Association at the Waldorf-Astoria on the evening of Oct. 6. Harry A. Schulman, head of the organization, presided. Mme. Pavlowa gave a brief talk, in which she endorsed the project for a national theater for the training of talented children. The meeting was attended by several hundred parents of children scheduled to participate in a performance to be given at the Apollo Theater for the benefit of theatrical training for the young.

Pilzer Plans Concert Series

Maximilian Pilzer, violinist, formerly concertmaster of the New York Philharmonic, will return to the concert stage this season, appearing under the direction of Concert Management Arthur Judson. He will be heard in three New York programs in Aeolian Hall, the first on Oct. 21, when he will play the Bach Concerto in E, Bruch's G Minor Concerto and works by Tchaikovsky, Paganini-Pilzer, Sgambati, Wieniawski-Kreisler, Drigo-Auer, Chopin-Powell, Bazzini and a composition by himself.

Ernesto Berumen to Award Scholarship to Southern Contest Winner

Ernesto Berumen, New York pianist and teacher, will give a two-years' scholarship to the winner in the Dixie District Junior Piano Contest, which is being sponsored by the National Federation of Music Clubs. The Dixie District comprises Tennessee, Mississippi, Kentucky and Alabama, and the contest is for pianists under the age of nineteen years. The scholarship was offered by Mr. Berumen at the suggestion of Louise Mercer of Jackson, Tenn.

Michel Hoffman to Give Recital

Michel Hoffman, violinist, a pupil of Leopold Auer, will give his initial New York concert this season in the Town Hall on the evening of Oct. 17. Boris Givoff will be at the piano in a program that will include Bruch's Concerto in G Minor, Suite, Op. 44, by Schutt, and works by Kreisler, Tchaikovsky, Bazzini, Bizet and himself.

Garing to Direct Orchestra in Astoria

Athol J. Garing, formerly musical director of the New York Hippodrome, is assembling an orchestra for the new Broadway Theater in Astoria, which is nearing completion. Mr. Garing is also in charge of the brass and reed instruments of the Modern Institute of Music in Long Island City.

Mme. Genovese to Sing in Town Hall

Nana Genovese, mezzo-soprano, formerly of the Manhattan Opera Company, will give a New York recital in the Town Hall on the evening of Oct. 24. She will have the assistance of Michael Anselmo, violinist, and Alberto Bimboni, accompanist.

The New York String Quartet will present works by Mozart, Brahms and Josef Suk in its first program in Aeolian Hall, New York, on Oct. 19. It will leave soon after for a tour of the West.

TO AWARD MEMBERSHIPS

Opera Society Offers Scholarships to Singers in Competition

The Grand Opera Society of America, Zilpha Barnes Wood, founder and president, will award prize memberships in the organization for one year each to a soprano, a contralto, a tenor, a baritone and a bass, in a competition which will be held in the Van Dyck Studios on the afternoon of Oct. 15, at three o'clock. The judges will be Miss Wood, Leonard Lieblich, F. L. Rothapfel, Fortune Gallo and Mana Zucca. The contestants will be judged by quality, size and use of the voice, musicianship, dramatic ability and general appearance.

Prize membership in the organization will include exemption from all dues and charges; tuition in the musical and dramatic elements of the rôles suited to the particular voice of the winner, and an opportunity for public appearance when ready.

Borovsky to Feature Russian Works

Alexander Borovsky, Russian pianist, who will make his American debut in a recital in Carnegie Hall, New York, on Oct. 17, is counted one of the foremost interpreters of Russian music, especially of the modern school. He has had much success in programs of Scriabine music and is also partial to compositions by Stravinsky and Prokofieff. Other Russian composers whose works will appear on his programs, are Tchaikovsky, Rachmaninoff, Liadoff, Glazounoff, Medtner and Moussorgsky.

Flora Greenfield to Sing in New York

Flora Greenfield, soprano, who was scheduled to open her season with a concert in Lincoln, Neb., on Oct. 11, will give her New York recital, with Walter Golde at the piano, in the Town Hall on the evening of Nov. 15. October engagements have been booked by her manager, Ernest Henkel, in Omaha on Oct. 12; Denver, Oct. 15; Detroit, Oct. 20; Youngstown, Oct. 22; Montgomery, Oct. 25; Rockhill, Oct. 27; Nashville, Oct. 29, and in Scranton on Nov. 1.

Virginia Rea to Give First New York Recital

Virginia Rea, soprano, who has given concerts in many parts of the country, will give her first New York recital in Aeolian Hall on the afternoon of Oct. 17. Her program will include songs by Pergolesi, Lotti, Sibella, Liszt, Pierné, Saint-Saëns, Kramer, Schindler, Gruen, La Forge and others. Rudolph Gruen will be at the piano.

Cecilia Hansen to Make Début

Cecilia Hansen, violinist, who arrived in America recently, will make her debut in a recital in Carnegie Hall, New York, on the afternoon of Oct. 21. Her program will include Vitali's Chaconne, Paganini's Concerto in D and shorter works by Handel-Hubay, Beethoven-Kreisler, Beethoven-Auer, Chopin-Sarasate and Bizet-Sarasate. Boris Zakharoff will make his American debut as accompanist on this occasion.

Composers' League Announces Program

The League of Composers, Inc., will give its first concert of the winter in the Klaw Theater on the evening of Nov. 11. The program will include a piano quintet by Ernest Bloch, two songs with chamber orchestra by Arthur Bliss, sung by Raymonde Delaunois and conducted by the composer; three numbers for clarinet by Igor Stravinsky, four Spanish songs by Manuel de Falla, sung by Mme. Delaunois, and a divertissement for piano and wood-wind by Albert Roussel.

Ilse Niemack to Make Tour

Ilse Niemack, violinist, who was heard in several European cities last season, has returned to New York and will give a recital on Nov. 2. She will then open a concert tour of the eastern United States, returning with her mother, Mrs. Julius Niemack, to spend the holidays in Charles City, Iowa, and later making a tour through the West.

Inga Orner to Make Recital Début

Inga Orner, Norwegian soprano, who was a member of the Metropolitan Opera Company for three seasons beginning in 1911, will give her first New York recital in Aeolian Hall on the evening of Oct. 14. Although she was born in Christiania, her father was a naturalized American citizen. Her father was an in-

timite friend of Edward Grieg, who took great pains to teach her the interpretations of his songs, a group of which she includes in her programs. Miss Orner was a pupil of Jean de Reszke and made her operatic debut in Pietro Santo as *Gilda* in "Rigoletto." Since severing her connection with the Metropolitan she has been heard in concert and opera in her native land and in Australia.

Ukrainian Singers to Include American Folk-songs in Concerts

The Ukrainian National Chorus, which will open its tour this season with a series of four concerts in the Town Hall, New York, beginning Oct. 25, will depart from its policy of last year in singing only songs of the Ukraine and will give America samples of some of its own folk music. Since coming to America, Alexander Koshetz, conductor of the organization, has become very much interested in the folk-songs of America and has acquired several interesting examples that are little known.

Meta Schumann Gives Musicales

Meta Schumann, composer and accompanist, opened her new studios with a musicale on Oct. 4. Mrs. Grace Nott, coloratura soprano, was the soloist, singing the "Jewel Song" from "Faust," "Après en Réve" by Fauré, Strauss' "Ständchen" and numbers by Brahms and Miss Schumann. She displayed a fresh, clear voice of excellent intonation and expressive quality. Miss Schumann furnished artistic accompaniments.

Braslau to Sing Deems Taylor Songs

Sophie Braslau, contralto, will give her annual New York recital in Carnegie Hall on the afternoon of Oct. 28, presenting several novelties, two of which are by Deems Taylor, "Ravin' Rantin' Robin" and "La Sieste." She will leave soon after on a transcontinental tour, singing in Seattle, where she established her popularity at the pageant last July. Her first concert of the season was in Toronto on Sept. 20.

Betty and Lola Askenasy Open Season

Betty Askenasy, teacher of piano, and Lola Askenasy, teacher of singing, have opened their studios after enjoying a summer's vacation. Betty Askenasy, who has been heard in New York several times, is preparing a number of pupils for concert programs. Besides her work in New York, she will conduct a class in Greenwich, Conn., every week.

French-American String Quartet to Give Annual Series

The French-American String Quartet, composed of Gustave Tinlot, Reber Johnson, Saul Sharrow and Paul Kefer, will give its annual series of four concerts in New York in December, January, February and March at the homes of Mrs. John F. Rogers, Mrs. John Henry Hammond, Mrs. Andrew Carnegie and Mrs. Reginald DeKoven.

Kipnis to Give New York Recital

Alexander Kipnis, bass-baritone, who last year appeared with success with the Wagnerian Opera Company and who has been engaged for a term of years by the Chicago Civic Opera Company, will give a program of songs and arias in the Town Hall, New York, on the evening of Oct. 19. He was scheduled to arrive from Europe this week.

PASSED AWAY

Rev. Theodore Guinsburg

Theodore Guinsburg, cantor-emeritus of the Central and Free Synagogue, died at his home at the Hotel Ansonia on Oct. 2. Rev. Theodore Guinsburg was born in Russia seventy-five years ago and was the son of a cantor. He came to America as a young man and served in various offices in several synagogues in New York and in 1878, became cantor of the Central and Free Synagogue, a position he held continuously until his retirement three years ago.

Mrs. J. Edward Good

AKRON, OHIO, Oct. 6.—The death of Mrs. J. Edward Good, a gifted local musician, occurred on Sept. 30, after a lingering illness. She had been an active member of the Tuesday Musical Club almost since its inception, and earned more than a local reputation by her opera recitals. VIRGINIA CHOATE PINNER.

SAN FRANCISCANS, EAGER TO CREATE OWN OPERA, RUSH TO ATTEND SERIES

Vast Audiences Fill Civic Auditorium to Witness Performances of Opera Company — Success of Series Almost Certain to Mean Permanency of Forces — Creation of Local Company Would Help Solve Symphony's Financial Problem by Providing Men with Extra Duties — Ambitious Task Undertaken in Production of "Mefistofele"

SAN FRANCISCO, Cal., Oct. 3.—San Francisco's opera season, which opened so brilliantly last week, continues to draw and delight capacity audiences. "Tosca," with Martinnelli as *Cavaradossi*, Saroya as *Tosca*, and De Luca as *Scarpia*, filled the last available seat in the Civic Auditorium tonight. The largest opera house in the United States could empty itself twice in the Auditorium, even with its present reduced seating capacity. Such attendance must therefore insure the financial success of the San Francisco Opera Company, low admission prices of \$1 to \$4 notwithstanding, and financial success must inevitably spell permanency.

"La Bohème" on the opening night drew a capacity house; "Andrea Chenier" the following evening was well attended, and the sensation created by Gigli as *Chenier* and De Luca as *Gerard* makes a sold-out house for the extra performance to be given in place of "Mefistofele" on Oct. 6 a virtual certainty. The repeat performance of "Bohème" on Sept. 29 and the Puccini tryptich given the same afternoon drew well. "Gianni Schicchi" in particular won such favor that its happy combination with "Pagliacci" for the Saturday matinee, Oct. 6, may be counted upon to add another packed house to the list. "Mefistofele," too, attracted a generous attendance on Oct. 1.

With a sweeping success for the series virtually assured, a situation is created which is pregnant with large possibilities. Gaetano Merola, whose idealism and energy are responsible for the opera's existence, has, by his seemingly superhuman accomplishment, won a degree of admiration and confidence in all quarters which insures concerted action on any practical proposal for the further development of the infant company. Funds and plans were announced as ready for the War Memorial Opera House some months ago. Only the stimulus of such a motive as a permanent opera company would seem necessary to start it on the road to early completion. An operatically inexperienced, but nevertheless splendid, orchestra is available in the San Francisco Symphony, and just the additional employment which an opera season would afford is needed to prevent a repetition of the dissension regarding remuneration which almost threatened to disrupt the organization toward the close of last season. Moreover, Alfred Hertz is here, and Mr. Hertz conducted Wagnerian opera at the Metropolitan. Just what will happen rests with the future, but the feeling is strong and widely spread that San

Francisco is about to take her place in the operatic sun.

Of the performances given to date probably the most enjoyable from an artistic standpoint was the repeat performance of "Bohème," which proceeded with amazing smoothness due to the stage experience gained on opening night. "Andrea Chenier," too, aside from the sensational success of Gigli and De Luca, was a triumph for Gaetano Merola's newly assembled and inexperienced chorus, which, while, well rehearsed vocally, had had little or no opportunity for dress rehearsal. The new stage was hardly completed the day before the first performance, nevertheless the dynamic energy and skill of stage director Armando Agnini of the Metropolitan enabled him to mold the erstwhile awkward group into striking and acceptable stage pictures.

"Mefistofele," given Monday, Oct. 1, was a brave effort, and not by any means an altogether unsuccessful one. Nevertheless, although Alfred Hertz sacrificed his first symphony rehearsal in order to give the orchestra more time for the opera, the odds were too great for so new an organization. Precious hours were spent by the orchestra in correcting manuscript parts and the length of the score told on the patience of the musicians—and audience. Gaetano Merola's success in holding the orchestra, organ and off-stage chorus together in the prologue seemed little short of miraculous, and how Wheeler Beckett, high up behind the scenes in the loft of the municipal organ, contrived to follow the stick is one of the mysteries. The brilliant and colorful staging of the Broken Scene was a triumph for Agnini, and Saroya's excellent work in the Prison Scene won her an ovation.

CHARLES A. QUITZOW.

Leginska to Appear as Conductor Next Winter During Visit to Munich



Ethel Leginska with Three of Her Pets in Munich

Ethel Leginska, pianist and composer, who arrived in America recently, appeared in London under the baton of Sir Henry Wood and Eugene Goossens and also in Germany, where several of her works have been acclaimed. A new rôle awaits her next winter, when she will return to Europe to conduct two concerts in Munich, appearing also as soloist. Many concerts have been booked this season for her by her managers, Haensel & Jones.

Thomas Returning from London Success

John Charles Thomas, baritone, was scheduled to arrive in America on Oct. 9 and will give his first concert in Aeolian Hall on the afternoon of Oct. 14. He sang before a crowded house in Albert Hall, London, on the afternoon of Sept. 30 with great success.

Elda Vettori Rises from Milliner's Apprentice to Success in Grand Opera



Elda Vettori, Dramatic Soprano of San Carlo Opera Company

The success of Elda Vettori, a St. Louis girl who made her operatic debut with the San Carlo Opera Company this season, reads like a chapter of romance. Miss Vettori came as an orphan to St. Louis to live with relatives and was apprenticed to a milliner at the age of twelve. Her singing was her sole recreation, and when her talents began to be recognized it was necessary for her sister to add her savings to Elda's in order that the girl might obtain lessons. Miss Vettori's first engagement was with the Delmar Opera Company in St. Louis and shortly thereafter she left her position to devote herself exclusively to music.

Coming to New York, she studied for several seasons with Riccardo Dellera, assistant conductor and chief coach of the Metropolitan Opera Company. Her fine voice and acting ability led to her engagement by the San Carlo Company, and in her debut on Sept. 24 in "Cavalleria Rusticana" she amply justified the hopes that had been placed in her. She is scheduled for several appearances in New York and will complete the season on tour with the company.

Paderewski to Present New Program

Paderewski will return to America the latter part of the month for his tour under the management of George Engles. He will fulfill seventy engagements, traveling most of the time in his private car, "Ideal." The pianist is now at his home in Switzerland, resting and preparing new programs. Besides other works, Mr. Paderewski will play Brahms' Variations on a Theme by Paganini, Don Juan Fantasie by Mozart-Liszt, Liszt's Sonata, a group of Chopin works, Liszt Rhapsodies and his own Theme and Variations.

Gerardy Ends Australian Tour

Jean Gerardy, Belgian 'cellist, has concluded his tour of ninety-two concerts in Australia and will arrive in London on Nov. 10 to begin his tour of the British Isles. At his farewell concert in the Melbourne Town Hall more than 300 were turned away. A return tour is being planned for 1926.

Guest Conductors and Artists for Last Week of San Carlo Season

The last week of the San Carlo Opera season at the Century Theater, New

York, will bring forward several guest conductors and artists. According to a preliminary announcement, the repertoire will be as follows for the week beginning Oct. 15: Monday, "Rigoletto"; Tuesday, "Carmen"; Wednesday, "Trovatore"; Thursday matinee, "Madama Butterfly," with Haru Onuki in the title rôle and conducted by Wassili Leps, to be followed by a ballet divertissement to Saint-Saëns' "Danse Macabre"; Thursday night, "Tosca," followed by a "Trianon" ballet divertissement; Friday, "Cavalleria" and "Pagliacci," the latter conducted by Richard Hageman; Saturday matinee, "Secret of Suzanne," with Elizabeth Amsden and Joseph Royer, and "Hänsel and Gretel," the latter sung in English by a cast including May Korb as *Gretel* and conducted by Nahan Franko. Adolf Schmidt will lead a series of interpolated dances at this performance. "Aida" will be sung as a "farewell" on Saturday night.

Sandor Vas Arrives to Begin Work at Eastman School in Rochester



Sandor Vas, Pianist

Sandor Vas, Hungarian pianist and teacher who was heard in America in the last two seasons, arrived recently from Europe and has gone to Rochester to begin his duties as member of the faculty of the Eastman School of Music. During the four months he was abroad, Mr. Vas visited Denmark, Germany, Hungary and Roumania, spending several weeks resting in the South Carpathian Mountains. He was heard in several concerts in his own country, meeting with tremendous success, especially in Budapest, where he was for five years head of the piano department in a leading conservatory.

"It was hard to say good-bye to my friends there, and especially my pupils," said Mr. Vas. "But I feel that there is such a great opportunity for good work here in America that I could not refuse to come. So I told my pupils that I would soon be teaching them by radio, since nothing seems impossible over here!"

Mr. Vas brought with him some compositions that have not been heard in this country and will play them in his recitals this winter. He was a pupil of Teresa Carreño, and also studied at the Leipzig Conservatory, where he was for three years a pupil in conducting of Nikisch, in the same class with Gabrilowitsch and Albert Coates.

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MUSICAL AMERICA

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